

OCTOBER
(PUBLISHED NOVEMBER)

APOLLO

1941



the Magazine of the Arts for

Connoisseurs and Collectors

LONDON

NEW YORK



THE FLIGHT INTO EGYPT

(20 by 24 inches)

By THE MASTER OF 1518, ANTWERP

From the collection of Rex De C. Nan Kivell

70 CENTS

TWO SHILLINGS & SIXPENCE

A P O L L O

S. W. WOLSEY

(PROPRIETORS: S. W. WOLSEY, LTD.)

GENUINE EARLY PERIOD FURNITURE AND DECORATION



SEVENTEENTH CENTURY

RARE CARVED OAK STANDING HUTCH ON TURNED COLUMN
SUPPORTS WITH PLATFORM BASE. CIRCA A.D. 1625

FINE QUALITY WALNUT ARMCHAIR, STUART PERIOD, CIRCA A.D. 1675

SMALL CARVED OAK STOOL-END CHEST AND BOX STOOL
OF THE CAROLEAN PERIOD, CIRCA A.D. 1650

71-72, BUCKINGHAM GATE, LONDON, S.W.1

Telephone: WHitehall 8094

COUNTRY BRANCH: THE GREEN COTTAGE, RIPLEY, SURREY.

RIPLEY 96

EASY CHAIRS OF THE LATE XVIIITH AND XVIIIITH CENTURIES

IN the evolution of the chair in the direction of greater comfort, it is natural to echo the words of Gray,¹ who wrote to Horace Walpole, "every chair that is easy is modern and unknown to our ancestors." The "easy" chair is defined as one "adapted for ease or repose" or "adapted for sitting or half reclining in an easy posture," and the *New English Dictionary* dates its first appearance in print in 1707 (Farquhar, *The Beaux Stratagem*, Act IV, Scene I), but the term was already used in the Royal accounts in the late XVIIth century, when "a large easy elbow chair with cheekes down the sides" was supplied for Queen Mary's dressing-room at Whitehall in 1692. The easy chair was a seat in which the sitter could rest, and it is even recorded of the Duke of Ormonde (died 1688), that after hard drinking he "wrapped himself up warm, sat all night in an easy chair," and slept.

"Whenever he had drunk hard, he never went to bed, but wrapped himself in an easy chair, and after a nap, got on horseback, rode for three hours, and then came home fresh and fell to business." *Life of the Duke of Ormonde*, Vol. IV, p. 699.

The "easy" chair is described as a novelty in 1709, when a writer in the *Female Tatler* (1707, No. 66), speaks of it as a seat "judiciously contrived for the ease and repose of the body in almost every position"—(a claim that to our ears seems exaggerated). She adds that such a seat was unknown in palaces thirty years before that date. The term "grandfather chair" appears to be quite modern, and its earliest appearance quoted in the *New English Dictionary* is 1892. The resilience and "felicitous contrivance" admired by the *Female Tatler* was not due to springing, but to padding the open framework of the arms, back and seat, over which webbing had been stretched. Such chairs appear among the household gear of wealthy persons in New England early in the XVIIIth century, and they are frequently covered with the same material as the bed and window curtains of the room they stood in.

One (or sometimes two) "great" or easy

chairs were made "conformable" (or to match) a set of chairs, and when they are separately priced in accounts the disparity in their cost as compared with other chairs is noticeable. In the bill of William Clackson, for goods supplied to Sir Andrew Hume (1712), the cost of an easy chair is £5 10s., while that of six yellow mohair chairs is ten guineas.

In Farquhar's *Beaux Stratagem* (Act IV, Scene 1), Lady Bountiful orders

"Get my easie chair downstairs and put the gentleman in it."

Lyon, in his *Colonial Furniture*, draws attention to the high cost of the cloth for upholstery and the large amount of it required to cover "great chairs," which accounts for the relatively high figures at which some of them are priced. A large variety of coverings are mentioned in accounts and inventories, velvet, damask, plush, mohair, "callamanca," and needlework. There is a well-known pair of winged chairs at Penshurst which are covered with damask enriched with appliqué work. In these the arm-supports do not die into the wings, but finish in a separate volute.

The two winged arm-chairs (Figs. I and II), show the distinctive shaping of the wings and stuffed arms, and the preference of the needleworker for the upright plane of the back for her main figure-subject, where it can be seen to the best advantage. The subject of Fig. II is a youth appearing before a king (the young David before King Saul), worked in *petit point*, while the remaining area is worked in *gros point* with flowers, birds, and a series of hillocks familiar in late XVIIth-century crewelwork hangings. On the inner surface of the wings is a large bird seated on a tree; the needlework is fixed to the seat rail by close set brass nails. The legs are connected by turned stretchers. In the walnut arm-chair (Fig. I), the complete subject on the back is the banquet given to Aeneas by Dido, who is seated under a canopy. Above this is a fragment of another scene from Virgil's epic, where Aeneas watches the rapid building of Carthage. Unluckily, all but the lower part of Aeneas is cut off by the chair-back. Scattered

¹ In 1752. *Correspondence of Gray, Walpole, West and Ashton* (Ed. Toynbee), Vol. II, p. 123.



I. WINGED WALNUT ARM-CHAIR, covered with needlework, the subject taken from Ogilby's *Virgil*
From the Victoria & Albert Museum



II. WALNUT WINGED ARM-CHAIR. Circ. 1710



Left III.
MAHOGANY
ARM-CHAIR
with modern
Damask
Circ. 1730

Right IV.
MAHOGANY
ARM-CHAIR
in Chinese taste
Circ. 1760
M. Harris



fragments of buildings, Roman warriors are visible on the squab and the sides, and the seams of the needlework are hidden by a narrow braid. Later in date are the two arm-chairs (Figs. III and IV), which have been re-upholstered in damask. A very unusual form of arm-chair has its back and arms filled in with lattice work in the Chinese taste, to which presumably cushions were attached. It can hardly be described as an "easy" chair, although the "felicitous contrivance" of a ratchet enables the back to be let down. This chair, which dates from the Director period, has the serpentine top rail shaped and carved with foliage.

The discomfort of the ordinary hard chair is expressed during the XVIIIth century in the letters of the poets Gray and Cowper. Gray writes of the invitation of his "great chair" holding open its arms to receive the guest, if not with all the grace, yet with as much good will as any duchess's quilted *pêché mortel* or sofa with a triple gold fringe";²

²Letter to Edward Bedingfield (December 29th, 1756).

while Cowper's friend and cousin, Lady Hesketh, describes the attraction of the two large chairs in her parlour. "I am sorry to say [she writes], that he [Cowper] and I spread ourselves out in them, leaving poor Mrs. Unwin to find all the comfort she can in a small one, half as high again as ours, and considerably harder than marble."

Winged arm-chairs remained in use during this century; and one is illustrated in Hepplewhite's *Guide* (1788), where it is described in the text as a "saddle cheek or easy chair, the construction of which is very apparent." The high wings spring from outside the arms of the chair; and it is recommended that they should be covered with horsehair, or have a linen case to fit over the canvas stuffing. A tub easy chair is described in Sheraton's *Cabinet Dictionary* (1803), which, according to the text, was "stuffed all over and intended for sick persons, being both easy and warm, for the wide wings, coming quite forward, keep out the cold air."

M. JOURDAIN.

FRONT COVER

"THE FLIGHT INTO EGYPT"

By the Master of 1518, Antwerp

This painting appearing on the cover was discovered in London, and is now included in the collection of early



primitives formed by Mr. Rex de Charembac Nan Kivell.

It is doubly interesting because it has been originally part of a reredos or altar-piece, both sides of which were intended to be seen. There were presumably six episodes from the life of the Holy Family on one side, and on the other a large group of the Holy Family.

The large group was sacrificed when the picture was cut up to make six separate pictures. The illustration shows the portion on the back of the picture illustrated on the cover.

Up to the present there has apparently been no search made to connect this picture with its original components, but it is hoped to attempt this when conditions make it possible. No history or pedigree can be traced: it is one more of those very surprising instances of an exquisite and fascinating picture that just "turned up" in London.

• • •

AMERICAN EXHIBITION OF WORKS BY ROUSSEAU

The Art Institute of Chicago and the Museum of Modern Art, New York, are collaborating on the first extensive exhibition of the works of Henri Julien Rousseau, the great French painter (1844-1910), famous for his scenes of Parisian life and fantastic jungles. The works to be exhibited are chosen from the great private and public collections in the United States.

The Director of Fine Arts of the Art Institute of Chicago, Mr. Daniel Catton Rich, says that the purpose of the Rousseau exhibition is to demonstrate that Rousseau is a great artist in his own right and is no longer to be considered as the half-humorous primitive or as the man who influenced Cubism. The co-operation of these two great museums will bring together the finest examples of Rousseau's work in the United States, and the exhibition will confirm Rousseau's important place in the art of the XIXth century in France.

ART AND TEMPERAMENT—X

BY HERBERT FURST

VIII. THE MORALIST

THE aesthetic temperament may be said to raise the possessor permanently to a plane so exalted that he keeps his head constantly in the clouds. To him little is interesting and nothing of importance except that which lends itself to aesthetic treatment. He is little concerned with moral principles except in so far as they apply to the integrity of his art.

In comparison with this temperament the moralist stands, preferably with both feet, though that is not always the case, firmly planted in the busiest highways of life; or he may withdraw from the madding crowd into solitude in order the better to moralize on his experiences. I confess I cannot for the moment quote an instance of this kind of withdrawal from the lives of any artists, but no doubt that students of art history better qualified than I am could adduce examples of this kind.

Here I think it due to the reader to point out the special difficulties I have to contend with owing to present circumstances in connection with adequate support—by way of illustration—for my contentions. The difficulties are particularly irksome as regards instances of the temperament I am attempting to establish in art. I had first planned this series at a time when obstacles to study and research were not so obvious to me. I had certainly warned the reader in the beginning, when I wrote:

"There is no finality in any classification of this kind, for although the principle may be true and the 'matrix' itself may be rigid, it can also be so subtle that an exact analysis of its form and consequently a precise definition becomes impossible."

Let me presume that, for the purposes we have in mind here, a moralist may be simply defined as one mainly inspired by considerations of right and wrong as applied to human conduct. To such a temperament good and bad easily take the place of right and wrong.

On examining pictures, or, indeed, sculpture and prints from this point of view, one is confronted with the fact that all early art in Christianized Europe was, in so far as it told religious stories, concerned with morals, with right or wrong belief, with good or bad conduct. This would quite naturally lead to the assumption that all good Christians were good men, and that all infidels were bad, a confusion of the moral sense from which we have not even yet recovered.

Since all old masters were thus constrained to paint only "good," that is to say orthodox, pictures, the morality of their temperament was not necessarily involved. Take such a favourite Renaissance subject as "The Prodigal Son" at that period of his life when he was "wasting his substance in riotous living." The artist's morality would show itself not in the subject, but in how he treated the subject. And precisely the same holds good of pictures representing, say, the penitent Magdalen or even of the Madonna herself.

Now, I confess that before I embarked on this enquiry into the artistic temperament, I had not thought

of examining pictures systematically or otherwise in this particular respect. The morality of the artist one inclines to regard anyway, but wrongly, I think, as irrelevant. This is the point where I feel my present handicap most strongly. I have no access to pictures or to reproductions, and have to rely entirely on my memory. The moral analysis of pictures is particularly difficult because not all cases are as obvious as that of Greuze's, and even his is not quite so blatant as it seems.

In his heyday, that is to say, in the years preceding the French Revolution, Greuze was regarded as the moralist artist *par excellence*.

"Courage, my good Greuze," said Diderot of one of Greuze's pictures of domestic drama, "introduce morality into painting. What, has not the pencil been long enough and too long consecrated to debauchery and vice? Ought we not to be delighted at seeing it at last unite with dramatic poetry in instructing us, correcting us, inviting us to virtue?"¹

Here is "morality" laid on with a trowel. Diderot's advice sounds, to us to-day, remarkably like the advocacy of Hollywood pinchbeck principles. The sound artist does not "introduce" morality any more than he "introduces" beauty into his art; he is moral, he feels beauty; these matters are of the very substance of his art because they are constituents of his temperament. Greuze is famous the world over for his pictures of young girls. Ruskin pertinently wondered "how far the value of a girl's head by Greuze would be lowered in the market if the dress which now leaves the bosom bare were raised to the neck." Greuze's "strip-tease" morality was as one might say bosom deep. To have raised the dress would have spoilt his market quite as much as if he had stripped the little "innocents" completely. Yet ponder Ruskin's own advice to Rossetti: "You must consider market value in all things."² A very queer thing is this problem of morality! There are amongst Rembrandt's etchings a few which are obviously "immoral"; there is in the National Collection a representation of "Leda and the Swan" by Michelangelo which was not on exhibition because of its immorality; there is a picture by Fragonard entitled "Les hazards heureux de l'Escarpolette" always on view in the Wallace Collection, in spite of its immorality; there are paintings by Correggio of Jupiter and Io, by Titian of Danaë, there are—but why go on: there are hundreds of cases of an immoral, even an obscene nature, which nevertheless do not allow us to draw conclusions of immorality as regards the artists themselves from them, or, rather, which would compel us to qualify the term.

The problem of immorality and morality apart, every picture which tells a story belongs, as Hogarth held, to moral philosophy, points some kind of a moral, and this is especially true of pictures by the old masters. With them even portraits, by means of backgrounds, emblematic and allegorical accessories, including coats of arms, endeavoured to tell at least part of the sitter's

¹ Cook's Handbook.

² See my "New Anecdotes of Painters and Painting."

story; it took a long time before landscape painters had the courage to dissociate their pictures entirely from biblical or mythological story-telling, and even still life paintings had their origin in morals, as allegories of the prophet's "*vanitas vanitatum*," a skull frequently figuring at the focal point of their compositions.

It is obvious then that very careful scrutiny of such pictures would be required in order to ascertain whether they had moralists for their creators. Perhaps some future writer, sufficiently interested in the problem, may undertake the labour. To show more particularly what I mean let us compare any of Roger van der Weyden's paintings with those of the Van Eycks, Jan's in particular. This is how the contrast presents itself to the famous writers Crowe and Cavalcaselle.³

"The van Eycks," they say, "illustrate the splendour of the Church militant, or they fondly depict the placid joys of the Virgin, the smiles of the infant Christ, and the serene pensiveness of saints; van der Weyden likes to dwell on the gloomy aspects of sacred history; he prefers the pages in which we read of the agony and pains of the Saviour and the Martyrs.

"In van der Weyden's mind gorgeous beauties of colour have no charm. He may have felt the vibrations of true harmonies; he may have known the technical value of contrasts, but he had no feeling for the richness of tints or the glow of warmly lighted scenes; he must have seen the brilliant pictures of the van Eycks, yet looked upon them as exotics worthy of admiration rather than imitation."

Now we do not know whether actually van der Weyden had no feeling for the richness of tints or, indeed, for the other things the authors mention, nor whether he looked upon the van Eycks' paintings with admiration; it may have been so; but might it not also be that he despised their "exotic" brilliance because he thought it "immoral," that is to say, unworthy of the solemnity his office demanded. I use this term deliberately because he was *painter-in-ordinary* to the City of Brussels. In this city, our authors tell us, during the years immediately preceding van der Weyden's appointment, great changes had taken place in the administration of the municipality. "A party of puritans had come into office, and it was apparently desirable to symbolize some of the virtues for which the leaders strove by pictorial representation."

Van der Weyden's appointment may have been directly due not merely to his merits as an artist, but also to his puritanical moralist temperament. From his self-portrait we know he had "a look of serious melancholy."

The van Eycks' temperament was obviously different. John, at all events, was a courtier, a *valet de chambre* to Duke Philip of Burgundy, who employed him, amongst other things, on a task of similar delicacy as that performed by Holbein for Henry VIII, namely, the limning of a prospective bride. Biographical data and, even more convincingly, the paintings, show the differences in their temperament. Van Eycks are religious enough in subject-matter, but serene and yet matter-of-fact as well as correct in execution; van der Weyden's equally religious in subject, but worried and detailed rather than objectively accurate in execution. If realistic, they have nothing of a Fra Angelico's innocence, and of course not yet a hint of anything like the suavity and "grace" which the later Italians were presently to establish as an example to the

whole world. Van der Weyden's art does not so much illustrate sacred events, or decorate altars or walls: his pictures preach sermons. We are therefore justified, I think, in claiming for him a moralist's temperament.

I cannot for the moment recall any Italian pictures plainly intended to preach or moralize on social conditions, though in such early murals as those in the Campo santo in Pisa formerly attributed to Orcagna and illustrating "The Last Judgment" and "The Triumph of Death," there is evidence of both preaching and comment on contemporary life. To get down to the temperament of the artist one would have to look deeper than the subject. It must be remembered that the patron, whether the Church or a private individual, was often a hindrance to the free expression of the artist. Is there not the ludicrous case of Paolo Veronese and the Holy Office? Veronese had to appear before its tribunal because in a picture of the "Supper in the House of Simon" (now in the Academy, Venice), he had introduced "buffoons, dwarfs, drunken Germans, and other follies." Now Veronese's very mundane pageantry applied to sacred themes and commissioned by monasteries (!) were, if not immoral, at least patently irrelevant. In one particular case the drunken Germans, who were not only drunken, but German, and not only German but Lutheran, made the offence seem gross and blasphemous. With any other artist, the introduction of such accessories might have been deliberate and full of deeper meaning. What was Veronese's defence? First, he claimed the licence commonly granted "to poets and fools," and then he explained that he put in any figures of his own invention "when empty spaces on his pictures required filling." This defence might only seem the artist's attempt to mislead persons who knew nothing about art, were it not the fact that Veronese's gay, exuberant, splendid art was in fact nothing more than filling in the space of a canvas with his own inventions, the requirements of the subject-matter being of secondary consideration. His pictures are "meaningless," or almost so, except in regard to their main purpose—decoration.

It might be thought that that is true of most art of the Italian Renaissance; that there never were deeper, hidden motives; the contrary would be truer to say. Decoration certainly played a greater part in Italian than in Northern art; nevertheless, there were frequently hidden motives and sometimes in quite unexpected cases. For an example I would cite the case of Mantegna's "Samson and Delilah" (in the National Gallery). The subject is biblical, the treatment classical. It is more Roman than an ancient Roman bas-relief which it feigns, in the master's well-known and austere manner that is almost abstract in its aloofness. Closer inspection proves that it is in fact a story which points a moral that goes much further than its ostensible application, for on the trunk of the olive tree in the background there is an inscription which reads "*Fœmina diabolo tribus assibus est mala peior*"⁴, "Woman is a worse evil than the devil by the three pennies which bind you to her," a condemnation of the whole sex.

The inscription has no immediate connection with the biblical subject; it is a moral reflection upon the story,

³ Cook's Handbook comments upon it as follows: According to Norricus Marcellus: "By old Roman law, brides used to bring three asses (pennies), and to give one which they held in the hand, to the bridegroom, as though to purchase him; to place another, which they held in the foot, on the hearth of the family *lares*; and to put the third in their pocket and rattle it at the next cross road."

and therefore reflects his own mood, his own opinion of women in general. If not, the inscription has no point. According to Vasari Mantegna was known for the "gentle courtesy of his manners," but from his correspondence it has been deduced³ that he was quarrelsome and irritable; from his portraits,⁴ the one as a young man, the other as an old one, one cannot help concluding that he was serious at all times, even stern, a disciplinarian, a moralist who even practised his trade not as an art, but as a *virtue* in the ancient Roman sense, a conclusion which fits very well with the character of his art in general.

The moralist temperament does not necessarily devote itself to stories which point a moral, but expresses itself in the whole character of the art it produces.

There are hundreds of pictures in Italian art ostensibly dealing only with biblical or with mythological subjects which, by reason of the common practice of introducing contemporary portraiture, say, amongst the "goats" and the "sheep" of Doomsday, imply a moral verdict on individuals. There are in Dutch art of the XVIth and XVIIth centuries sacred subjects, such as, for example, the last supper, or "Christ in the House of Mary and Martha," which are no longer due to pure naiveté, but imply a deliberate criticism of the Roman Catholic religion. I recall a still life painting by a XVIth century Dutchman, Pieter Aertsen to wit, which represents a butcher's shop, with a side of bacon, innumerable sausages, a boar's head, and other kinds of meat, but which is called "The Flight into Egypt" because it does, as a matter of fact, show a view of the flight as an insignificant element in the background. Apparently the picture commemorates some kind of removal, either of the artist's or the butcher's family. I used to think that this picture owed its peculiar conception of biblical illustration to the difficulty artists had (with their public?) when they tried to dissociate their real subject from the Bible. I now incline to think that no such difficulty was in the artist's mind, that he quite deliberately had his little joke. If so, he acted contrary to orthodox morality. It will be seen that pictures may imply much more but also much less than their ostensible subject-matter indicates, and unless one knows the circumstances and can read between the lines one is unable to judge the artist's temperament. It is by no means the *moral* of a subject that proves the moralist temperament of the author. Yet there is the case of our own George Morland, who painted such edifyingly moral subjects as "Letitia or Seduction," "The Miseries of Idleness," "The Slave Trade," in obedience to the moralistic tendencies of his times, as Greuze did—but if in "these little idyls of rustic life and these moral allegories he painted so many of his personally unpractised morals and adorned so many of his unheeded tales" as has been said; if, because of this, he died a "hopeless sot," he also wrote, a few days before his death, this epitaph for himself: "Here lies a drunken dog," proving that he was in the eyes of God, at least, a moralist.

Or what would one make of such an artist as Goya? A grand and vital painter, as a portraitist a cynic with his brush; in himself a contradiction, devoted to his wife, who bore him twenty children, and yet a terror to all the husbands whose wives he painted; a pious Roman Catho-

lic who detested the priesthood; a decorator of churches with angels who had "the skin of a camellia, eyes of fire, and the beauty of a harlot," as has been said.⁵

Let us, however, consider Hogarth first, since he is not only earlier in time, but also because there is no purer example of the moralist painter than he. His conception of the purpose of his art was deliberately rational, emphatic, and unique.

What turned Hogarth's thoughts to painting and engraving "subjects of a modern kind and moral nature," to use his own words, was, again in his own words, this: "I thought both critics and painters had in the historical style quite overlooked that intermediate species of subjects which may be placed between the sublime and the grotesque. I therefore wished to compose pictures on canvas similar to representation on the stage. In these compositions those subjects that will both entertain and inform the mind bid fair to be of the greatest public utility, and must therefore be entitled to rank in the highest class."

Now, this declaration of faith is interesting for special reasons.

Note, first of all, that it is a purely objective programme. Hogarth had found that critics and painters—incidentally, observe that he puts the critics first—had overlooked something. Hogarth wants to remedy this defect, or rather to supply the deficiency. Further, in an objective spirit he sets himself the task to furnish the community with a public utility service. He will give the public something that they will not only like, but that will also be good for them.

What it really amounts to is that Hogarth has rationalized and capitalized his temperament. He had discovered that he was naturally more interested in observing life as it was being carried on in the London of his time than in studying Art as understood by the critics and artists of his time. Furthermore, as the son of a schoolmaster, the idea of teaching morals must have been in his blood, or at all events familiar to him from his childhood. His problem was, as a good citizen, how to make his natural talents and proclivities pay. There was need for this, since his schoolmaster-father had descended to the position of a "literary hack," who had to apprentice his son to a silver plate engraver, whereas for example Reynolds, the son of a clergyman, was sufficiently well-to-do to establish himself as a young man of twenty-three in Plymouth as a portrait painter. We notice the difference between these two earliest and perhaps greatest *masters* of the English school, both in temperament and circumstance.

Hogarth's art gives one the impression that it was intensely rational, and conceived from the beginning as a means to an end, not a self-purpose or an indulgence. During his apprenticeship, it was his highest ambition to distinguish himself as a copper plate engraver. It is the craft side of art which first inspires him. But we find also that at the same time he was more bent on seeing life than on studying in schools of art. He did, however, study in Sir James Thornhill's (serjeant painter to the King) school, and significantly married the great man's daughter—clandestinely.

Hogarth was tremendously vital and virile. He had his head screwed on the right way, which is *inter alia* shown by the fact that he induced Parliament to pass an Act

(continued on page 92)

³ See note by the Commentators on Vasari's "Lives" (Bell).
⁴ In the "St. James before Caesar," mural in the Eremitani Church, Padua, and the admirable bronze portrait which adorns his monument in Padua.
⁵ I have discussed this picture in my "The Art of Still Life Painting."

⁶ See Albert F. Calvert, *Goya*.

THE COLLECTIONS AT TEMPLE NEWSAM

III. THE GIFT OF LORD HALIFAX

BY PHILIP HENDY

LIKE every other great English country house, Temple Newsam used to have its collection of pictures by the "old masters." Like the majority of such collections, it was a rather mediocre, rather mindless accumulation from different generations; but somehow or other it came to include two of the world's great pictures. The "Portrait of a Young Man," which was exhibited in the National Gallery from 1926 to 1930 as the work of Titian, but which seems to many, including myself, to be by Giorgione, is still in the collection of Lord Halifax. The "Self-Portrait" by Rembrandt has gone to the United States. In the Temple Newsam auction of 1922 it was sold for a small sum, presumably because it was thought to be only a copy of the very similar portrait in the Dresden Gallery. Cleaning subsequently proved it to be, if anything, the finer version, and to be signed and dated 1653. A third portrait of great beauty which was once at Temple Newsam is that by Reynolds of "Lady William Gordon," the second of the famous five daughters of the last Viscount Irwin. She had sat to Reynolds as a child for his "Heads of Angels" in the National Gallery, and, when she was a young bride, he painted her head and shoulders in an oval. This picture she must have brought with her to Temple Newsam when she succeeded her sister, Lady Hertford, in 1824. A widow of seventy-four, she lived there until 1841, when her nephew Hugo Charles Meynell Ingram inherited. This also now belongs to Lord Halifax. The pictures discussed below are those which he generously left at Temple Newsam after he had sold the estate to Leeds Corporation.

None of the owners of Temple Newsam seems to have been very ambitious or discerning in his employment of contemporary painters. Sir Arthur Ingram employed the insignificant George Geldorp, who is probably the author of the portrait of Sir Arthur which was reproduced in the July number of *APOLLO*. Like every other great English house, Temple Newsam is filled with Stuart and early XVIIIth-century portraits, but few of them are above the dreary average of that period. "Miss Ingram" (Fig. I) I reproduce less for the sake of the picture than of its beautiful carved pine frame of the early XVIIIth century. Her portrait used to be attributed to Lely, but actually it is a copy of Van Dyck's portrait of "Lady Sackville" at Knowle. The composition is reduced in size by about a third and the head of this child inserted in the place of Lady Sackville's, a process which accounts for the curious sense of disproportion. If the inscription on the portrait is correct and this is a Miss Ingram, she would probably be one of the fourteen children of Sir Arthur Ingram's son, Sir Arthur the younger, who married a daughter of Sir Henry Slingsby of Scriven in the year that his father acquired the Temple Newsam estate, to share the inheritance with her twenty years later.

One portrait, however, of the late XVIIth century is a most interesting landmark in the development of indigenous English painting: that of "Arthur Ingram, third Viscount Irwin" (Fig. II), which we must attribute, as Mr. Martin Davies first suggested to me, to Francis Barlow. The third Viscount, great-grandson of the first Sir Arthur Ingram, succeeded his elder brother Edward in 1688. He was Member of Parliament for Whitby and Scarborough, Deputy-Lieutenant of the West Riding and Vice-Admiral of Yorkshire; but his chief interest is recorded in this portrait. He is pensively cleaning his gun, while his favourite pointer brings in a fine cock pheasant to add to the bag of birds at his feet. Above them a hare hangs on the tree, and in the background is a keeper in his livery of red and blue. The third Viscount was an ardent promoter of cock-fighting, having an expert trainer in Leeds. He also bred more than one kind of horse, racing at Ripon and Durham and selling hunters to King William III. Probably it was he who acquired the pair of full-length portraits from the studio of Kneller, of William and Mary in full regalia. His reign at Temple Newsam coincided exactly with theirs. Barlow's portrait used to be called a portrait of the fourth Viscount, and attributed to Wootton, but the wig and the serviceable buff shooting-coat are of the late XVIIth century, and in place of Wootton's more elegant Italianism here is a heavier, more earnest kind of painting, which derives, more suitably, from the Dutch. Francis Barlow is best known for his etchings, like those which illustrate his edition of "Æsop's Fables," published in 1665, or for the prints by other men after his drawings, like Hollar's "Several Ways of Hunting, Hawking and Fishing, invented by Francis Barlow"; but his interest in natural history was also expressed in painting throughout his life. His "Poultry," lent by Mr. S. D. Winkworth to the Burlington House Exhibition of XVIIth-century Art in 1938, is dated 1655, when he was probably still under thirty, while one of the series of canvases which he painted for Shardeloes in Buckinghamshire appears to be dated 1696. His pictures probably seem rare only because they have been attributed to Dutch painters, like one in the possession of William Drown & Sons, restorers, who found his signature under that of Hondecoeter. He is the father of English sporting artists; but he began life as a portrait painter, and into this vast picture—it measures 8 ft. 9 in. by 9 ft.—he put everything that interested him. It is a ponderous affair, with its clumsy composition and its ubiquitous brown, which swamps all local colour and is relieved only by the white of the dog's coat; but for all that it is a nobler picture than any in the grand manner, even by Barlow's famous contemporary at Court, Sir Godfrey Kneller. Everything in the picture is rendered with serious consideration, from the head of Lord Irwin to the spray of bramble in the opposite corner or the brace of live woodcock so near to his feet.



Fig. I. MISS INGRAM Canvas 65 in. by 43 in.
Here attributed to a follower of VAN DYCK

By his wife Isabella Machel the third Viscount had nine sons, of whom five succeeded to the title. The eldest, Edward Machel, succeeded him in 1702 at the age of sixteen and died of the smallpox at twenty-eight, unmarried. There is no certain portrait of him. The next son, Rich, the fifth Viscount, married Anne Howard, the poetess, daughter of the third Earl of Carlisle. He had himself painted with her by the Stockholm-born painter, Michael Dahl, in one portrait almost as large as that of his father. It is quite as clumsy and would be a great deal more dull if it were not for the pure ultramarine and scarlet which Dahl has used in large masses without stint. Poor Rich! He did not justify his name. Perhaps it was the cause of his ambitions. Before he, too, died of the smallpox in 1721, his money had disappeared with the South Sea Bubble. The next son, Arthur, who became sixth Viscount, had to get an Act of Parliament to break the entail and pay off his brother's debts. The half-length portrait which is said to record his features is deservedly anonymous. He died in 1736.

It was Henry, the seventh Viscount, the fourth brother to succeed, who transformed the interior of the house. He and his younger brother Charles married two sisters: Anne and Elizabeth Scarborough. A pleasant half-length portrait, in the style of Lely, of their mother, "Mrs. Charles Scarborough," of Windsor, has been cleaned recently and now hangs over the mantelpiece of the new library. Two half-length portraits of the ladies themselves used to be attributed to Van der Bank; but

on that of "Elizabeth Scarborough" (Fig. V) cleaning revealed the inscription: *B: Dandridge pt.*, and they are both all too plainly by the same hand. Dandridge, who was born in 1691, was the pupil of Kneller, and subsequently occupied part of Kneller's old house in Great Queen Street. He was a fashionable enough painter in his day, witness his great full-length portrait of "Frederick, Prince of Wales" at Woburn Abbey, signed and dated 1732, and various portraits of more interesting people: Matthew Tindal, George Vertue, William Ken, George Handel. The two portraits at Temple Newsam are comparatively early works, painted when Dandridge was still under the influence of Kneller. The great man had no doubt kept him hard at painting draperies, and Mrs. Ingram's white satin dress and lace ruff are boldly and beautifully painted; but her head and hands are stiff and angular. Later, Dandridge developed a softer and easier style, witness the charming groups at Stardens, in Gloucestershire, reproduced by Collins Baker in the "Burlington Magazine," March 1938. Here he is influenced by Hogarth or by contemporary Frenchmen.

It was one of these Frenchmen whom the seventh Viscount employed to paint himself and his relations. Philippe Mercier, who was born of French parents in 1689 in Berlin and was established in London by 1728, settled in York for two or three years about 1740. The modernization of the house created the need for modern pictures, and, when Mercier appeared at York, Lord Irwin commissioned of him a series of portraits. His double portrait of Lord and Lady Irwin at Temple Newsam, which was reproduced in the August number of APOLLO, is neither signed nor dated. His portrait of "Colonel Charles Ingram, with his children Charles and Elizabeth" (Fig. III) is inscribed: *Ph. Mercier fecit, 1741*. The little dark square near the top of the picture, to the left, shows its condition before I cleaned it. Now the colours are very brilliant, with Colonel Charles in scarlet coat and long waistcoat, young Charles in a coat of royal blue with a light yellow waistcoat, and little Elizabeth in a dress of relatively quiet peacock blue with a white front and sleeves and a white cap over her auburn hair. They make a charming group, and it is a fair example of Mercier's work, not very solid in construction or very sensitive in any way, but vivid and gay in colour. It was Colonel Charles who had married Lady Irwin's sister Elizabeth Scarborough, whose portrait we have seen by Dandridge. He died in 1748, and it was young Charles who became the next occupant of Temple Newsam. When he married in 1758, the seventh Viscount abdicated and went to live in Bath, and, when the old man died there in 1761, his brother, the Reverend George, who became the eighth Viscount, preferred to remain in his canon's house at Windsor. When he died in 1763, young Charles became the ninth Viscount. Another full-length by Mercier, that of "Lady Jenkinson" (Fig. IV), in a golden yellow dress, is inscribed: *Ph. Mercier fecit. / Ano. 1742*. Lady Jenkinson was a sister-in-law of the seventh Viscount and had come to live at Temple Newsam since the death of her husband, Sir Robert Jenkinson, of Walcot in Oxfordshire. A fourth full-length by Mercier at Temple Newsam, which was also commissioned by Lord Irwin, is that of the centenarian John Phillips, of the near-by village of Thorner. He had been born only a few months after the first Sir Arthur acquired the estate, and looks pink and querulous still.



Fig. II. ARTHUR INGRAM, 3RD VISCOUNT IRWIN Canvas 105 in. by 108 in.
Here attributed to FRANCIS BARLOW

Young Charles Ingram, who became ninth Viscount, died in 1778. He had no son, but five daughters, of whom two, Lady Hertford and Lady William Gordon, succeeded to Temple Newsam. He had married a lady of illegitimate birth but a great fortune, with which she eventually rebuilt the south wing. She inherited her fortune from her father, Samuel Shephard, of Exning in Suffolk, who had been Member for Camtridge. Of him there is also a full-length portrait at Temple Newsam attributed to Hudson. He is a handsome man, but stolid, and it is a rather stolid picture, of whose authorship I am not quite certain.

Mercier's portraits did not go far to cover the newly decorated walls of the great house, and I should think it was the seventh Viscount who bought the series of a dozen canvases by some contemporary Italian Romantic. They are in pairs, varying in scale from more than eight feet wide to not much more than eight inches, but are all framed alike in comparatively simple gilt frames, double-mitred at the corners. They represent battle scenes or shipwrecks or landscapes wild in themselves, with a few ragged figures. Owing to the battle-scenes they were all attributed at some time to the best-known of battle painters, Borgognone, though they must have been painted at least fifty years after Borgognone's death in 1676, influenced as they are not only by Salvator Rosa

but by the Venetians of the early XVIIIth century. The battle-scenes are not very interesting, but the landscapes, though their colour is limited, have a compensating richness of tone and a certain wild grandeur of invention.

An identifiable contemporary Italian painter of whom the seventh Viscount made use was Antonio Ioli, who painted the two canvases framed in the overmantels of the gallery. One of them, "Rome, with the Castel S. Angelo and St. Peter's," can be seen *in situ* in the August number of *APOLLO*, and is reproduced alone here (Fig. VII). It had become attributed to Canaletto, but it is signed *IOLI* on a box on the river bank. The other picture, "An Architectural Fantasy" (Fig. VIII), was attributed, for the sake of variety, perhaps, to Pannini; but it is plainly by the same hand. Ioli had been Pannini's pupil in Rome. He returned to work at Modena, which was his native city, worked also at Perugia, and, from about 1740, in Venice. He was in England certainly by 1744, moved to Madrid about 1750, was elected a member of the Venice Academy in 1755 and was living in Naples by 1762. He died in 1777. As the decoration of the gallery was probably otherwise finished by 1743, the seventh Viscount must have been one of the first to make use of his services in England. He was employed here primarily as a painter of theatrical scenery, and his principal work to survive is the decoration with landscape



Fig. III. COLONEL CHARLES INGRAM WITH TWO CHILDREN
Canvas 85 in. by 59 in.
By PHILIPPE MERCIER, 1741



Fig. IV. LADY JENKINSON Canvas 82 in. by 60 in.
By PHILIPPE MERCIER, 1742



Fig. V. ELIZABETH SCARBOROUGH
Canvas 46 in. by 40 in.
Here attributed to BARTHOLOMEW DANDRIDGE



Fig. VI. A LADY IN BLUE Canvas 47 in. by 37 in.
Here attributed to VAN DYCK and an Assistant



Fig. VII. ROME WITH THE CASTEL S. ANGELO AND ST. PETER'S
Canvas 42 in. by 48 in.
Here attributed to ANTONIO IOLI

views of the hall at No. 4 Maids of Honour Row, Richmond Green, Surrey, which he seems to have carried out about 1745 for John James Heidegger, at that time manager of the King's Theatre in the Haymarket. Mr. Edward Croft Murray, who identified the author of the paintings at Richmond in two articles in the "Burlington Magazine," April and May 1941, gives a list of other works which Ioli did in England or for Englishmen. To these may be added a view of Roman ruins at present belonging to William Drown & Sons. Ioli's two pictures at Temple Newsam are not painted with the rich colour and the tender, imaginative handling of Pannini's earlier works, like the lovely Roman scene in the National Gallery, Dublin; but they are much more interesting than the typical canvas of Pannini's later years, in which Roman ruins are jumbled together, as if to be sold by weight, in compositions which are all very much alike. There is an example of Pannini in this phase in the Temple Newsam collection. It was labelled for some reason as a copy, but it turned out after cleaning to be not only typical of Pannini's later work in every way but to contain alterations of a kind which prove it to be original. Ioli's "Architectural Fantasy" resembles Pannini more in the ruinous character of the architecture and in the coolness of the colour, but it is at the same time more realistic in its depth of perspective and its depth of light, and more fantastic in its whimsical assemblage of ideas. He has spared no pains to please in this respect, but has put into the same composition a distance of nostalgic blueness, with a river crossed by a great bridge and a view of a fair city on the other bank, in the foreground Roman ruins and Gothic ruins united in a single grand Baroque conception and within them a great bath with Nymphs bathing and groups of gentlemen who are strangely disinterested in the Nymphs and perhaps discussing, as Mr. J. B. Priestley has suggested, the Thirty Years' War. The cool, greenish light which fills all the

foreground scene would seem even more enchanting in a hotter climate. "Rome, with the Castel S. Angelo and St. Peter's" is strictly topographical, but here, too, Ioli has worked to please the seventh Viscount without stint. There is as much lively detail and incident as there could be in a scene of such grandeur, and innumerable stimulating accents of light are combined in a broad luminosity of rosy sunset over cool blue waters.

That is the tale of those pictures in the original collection at Temple Newsam of which one can with any confidence guess the history. They have all been cleaned and restored in the last two years. I must close with one which belongs, I imagine, to the "collection," rather than to the list of portraits commissioned by the sitters. This is "A Lady in Blue" (Fig. VI). It used to hang in a dark corner over a door in the gallery, without a name for the sitter or for the artist, and the lady used to be dressed not in blue but in dark green. It was not merely a case of old yellow varnish having converted the blue into blue-green, as it always does. The dress in this case had been stained a strong, deep green with pigment, and a heavy brooch had been added, where it is no doubt quite practical, to pin back the great sleeve below the left shoulder. The picture was also covered with an unusually heavy varnish, to disguise the fact that it was badly damaged. Underneath this there was an ugly scar right across the nose and left cheek, and another through the left eye. There were similar scars in the sky, and the hair over the forehead and the foliage rising out of the great urn on which the lady rests her hand were much rubbed. This crude method of restoration always defeats its own end, for, though it may hide startling individual blemishes, it makes the general condition of the whole picture seem worse than it is. Wherever this portrait is rubbed, it looked much more rubbed than it is. Not only had all the brilliance and the subtlety of the colour been clouded over, but with it the form which it created. Wherever mauve is used for the modelling of flesh, the form is bound to be destroyed by stained varnishes, for their yellow cancels its complementary colour. Now that this thick, dull film has been cleared away, the colours are exceptionally brilliant. The lady's bosom is as bright as her pearls, and the head and bust are modelled with gradations from snow-white to pale mauve too fine to be caught by the reproduction, but delicate and dazzling to the eye. Her dress is of clear ultramarine blue, ranging from a deep, full tone in the shadows to almost white in the strongest lights, the roses growing from the vase are pink, and there is a clear, fresh quality in the wide range of neutral colours which act as foils: the gold of the rippling scarf, the auburn of the hair, the cool grey of the sky, and the warmer grey of the urn. This is a picture of very different quality from that of Miss Ingram, the copy from Van Dyck. From the end of the gallery it makes Mercier on the side walls look a very ordinary colourist. I do not think it is mostly by Van Dyck himself. The modelling has a tightness which is alien to his own method, but which is characteristic of one of his collaborators, the assistant who painted a great part of the version now in the Boston Museum of Fine Arts of the



Fig. VIII. AN ARCHITECTURAL FANTASY

"King Charles I with his Family" at Windsor I have had a share in the cleaning of both pictures, and would recognize anywhere the particular hand, with a capacity to create very brilliant surfaces and subtle colours, but a tight, hard way of modelling. I know of no version of the Temple Newsam picture. Until one comes to light, it must be assumed that it was designed by Van Dyck and for the most part painted under his supervision by the most accomplished of his assistants. It is entirely characteristic of the last period of his art, rather summary in the conventionality of the pose and the stylishness of the fluttering draperies, but gaily decorative and gaily alive. If more of the portraits of his last period were put into proper condition, less would be said and written about its decadence. Through the bad restoration and dirty varnishes which conceal the majority, their brilliance and subtlety of colour do not reach us. The historians have consequently failed to notice how much of the grace and brilliance of the French XVIIIth-century was anticipated by Van Dyck in England.

ART AND TEMPERAMENT

(Continued from page 86)

recognizing a legal copyright in designs and engravings.

I dwell on all these things because they show that Hogarth had, quite apart from the subject-matter of the pictures and engravings which made him famous, a strong feeling for what he considered to be right or wrong. If ever an artist was possessed of a pure moralist temperament, it was he.

Consider this epistle of his to a noble lord, and remember that it was written in an age when artists and literary men habitually cringed before the nobility as their most potent patrons:

"Mr. Hogarth's dutiful respects to Lord —; finding that he does not mean to have the picture which was drawn for him, is informed again of Mr. Hogarth's necessity for the money; if, therefore, his lordship does not send for it in three days, it will be disposed of, with the addition of a tail and some other little appendages, to Mr. Hare, the famous wild beast man; Mr. Hogarth having given that gentleman a conditional promise of it for an exhibition-picture on his lordship's refusal."

This intimation had the desired effect; the picture was sent home and committed to the flames.*

To Hogarth, right was right, and wrong was wrong, no matter whom it affected. That is why one rather resents sweeping statements that have been made about him such as this:

"Like other men of his class he hated poverty, and he hated riches."¹⁰

* See my "New Anecdotes of Painters and Painting."

¹⁰ "Conversation Pieces," by Sacheverell Sitwell.

He hated the results of bad social conditions which allowed society to rot at the top as well as the bottom—a very different matter from blind class hatred.

Now for a few observations on Hogarth as an artist.

He is, more justly, accused of not having understood Italian painting, and to have thought that French art "was but fashion and no permanence"¹¹; but here, again, one must remember that Hogarth knew the *great* Italians only as time-soiled varnish rotted "old masters" with such lesser Italians as Guido Reni, Carlo Dolci, and the Carracci and Raphael Mengs, lauded as their equals. And if he thought that French art was but fashion, might we not retort, "Well, and wasn't it? or had it?" For one must remember that to Hogarth French art did not mean, say, Poussin and Claude and Chardin, still less Beaufeuve, Nicolas Froment, the Le Nains, and the other unfamiliar masters of the realist school of their period. To him French art meant perhaps hardly Watteau, but certainly Pater, Boucher, Fragonard and Greuze.

Hogarth's bias is his strength. He was not the originator of conversation pieces, nor even of regarding the picture as similar to representation on the stage; but his moral series, such as "The Harlot's Progress," "The Rake's Progress," "the Marriage à la Mode," were something entirely new. And not only were they new, but paintings of very great merit, infinitely greater than his engravings after them would incline one to suppose.

¹¹ Ibid.

NATIONAL ART-COLLECTIONS FUND

ILLUSTRATED ACQUISITIONS

PART IV

ON the following pages appear a further number of illustrations of recent purchases made by the Fund and presented to museums. They should give some idea to collectors and to the visitors to the museums of the exacting work which goes on apace under the chairmanship of Sir Robert Witt, the Executive Committee, the members of the Council, and the Fund's officials; the comments of the Archbishop of Canterbury at the annual meeting of the members of the Fund in 1940 well bear repeating: then His Grace referred to "the very special need of the work and witness of the Fund" during the War, and ended his speech by saying: "I hope that it will not haul down its flag, for I am sure that by continuing its quiet witness it will be rendering—though not widely known—a national service of the greatest possible value." The frequent announcements in the daily Press bear witness and the authorities of the museums and galleries know more intimately that the flag has most decidedly been kept aloft, and art lovers throughout the Empire have need to thank the Fund for its work and generous donors for their gifts.

Among the recent purchases are Indian and Persian drawings presented to the British Museum. Illustration I on the following page is a drawing in colour of seven Hindu religious devotees (*sadhus*) seated round a fire under a large banyan tree. It is signed "'Amala Kamtarin Ghulam i—Sahib Qirani 'Inayat" in the bottom left corner, by the artist, 'Inayat, who describes himself as "humble servant of the Lord of the Conjunctions," a title assumed by the Emperor Shah Jahan (1628–59). He therefore signs as a Court painter. The date follows: 140, for 1040 Hijra, or 1630–31 A.D.

Examples of the work of 'Inayat are in the Victoria and Albert Museum (Wantage Collection) and the Chester Beatty Collection, but this miniature is of especial interest on account of its subject. It is of a type known for a few examples in other collections, notably in the Calcutta Museum and in one or two private collections in France and England. But it is the only signed and dated example among

them, and is of very fine quality. (Size 8½ in. by 5½ in.).

The next illustration (Fig. II) shows six Rajput warriors seated on the ground. It is a drawing, in line only, of irregular shape, presumably part of a larger composition, Kangra School, late XVIIIth century. It is of quite exceptional quality, the heads being finished with extreme subtlety and the composition having an attractive rhythm in the lines of the knees and hands of the figures. More objective and less lyrical than most of the examples of this school in the collection, it widens its representative character. The condition of the drawing is excellent. (Size 4 in. by 4½ in.).

The third picture (Fig. III) depicts the Mughal Emperor Farrukhsiyar (1713–19) on horseback, attended by seven servants on foot, carrying an umbrella, flywhisks, and peacock fans. It is a miniature, in full colours, of the Rajput school of the hills (Pahari), about 1800, and is an interesting example of the reinterpretation of a subject from Mughal painting by the Rajput School which was so much influenced by it through the flight of Moghul artists from the decadent Court of Delhi. Rich and brilliant in colour, in a less sombre key than the Mughal, it can only be matched in the collection by a Kangra drawing, later still in date, of the apotheosis of Shah Jahan. The condition is very good, except for a small flaking from the emperor's face, on the cheek. (Size 10½ in. by 8 in.).

The equestrian portrait of Raja Jay Singh Sawai of Amber (b. 1693, d. 1743) (Fig. IV), is of the Jaipur School, about 1725, and is a good example of the uncommon portraits of the Rajasthani school of the plain, showing, as compared with the Mughal School, typical generalization of treatment of horse and landscape as well as the figure. There is damage to a small area of the drawing on the Raja's chest, and a little flaking elsewhere. (Size 10½ in. by 7 in.).

The Porcelain illustrated on the following page has already been referred to in APOLLO. The purchases were made out of the Richmond I. Cochrane Trust for the Fitzwilliam Museum, Cambridge.



Fig. I



Fig. III



Fig. II



Fig. IV

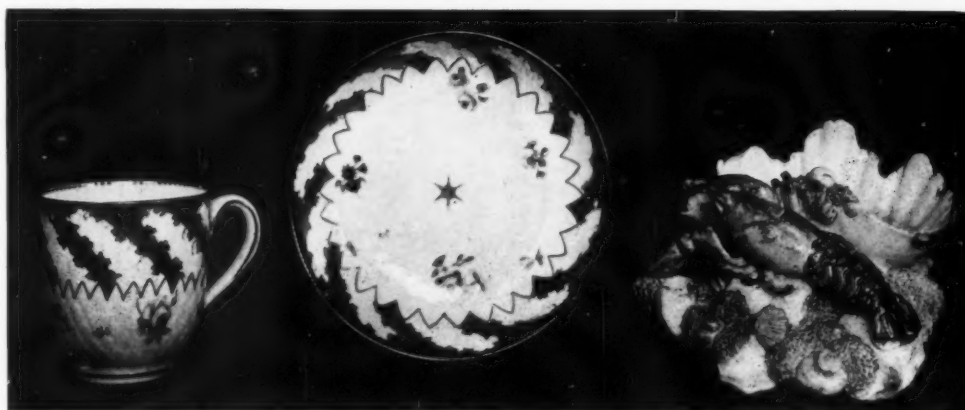
- Fig. I. GATHERING OF ASCETICS MUGHAL School
 Fig. II. SIX RAJPUT WARRIORS KANGRA School
 Fig. III. THE MUGHAL EMPEROR FARRUKHSIYAR
 RAJPUT (Pahari) School
 Fig. IV. RAJA JAY SINGH SAWAI OF AMBER
 JAIPUR School

NATIONAL ART COLLECTIONS—PART IV



(Centre) RICHLY DECORATED TALL CUP in Chinese "millifiori" style with tulips, roses and other flowers in coloured enamels and on a burnished gold ground. Gold anchor mark

(Each end) BOTTLE SHAPE VASE. Painted by O'NEALE. Red anchor mark



COFFEE CUP and SAUCER with claret ground. Gold anchor mark

COLOURED "CRAWFISH" SALT Red anchor mark

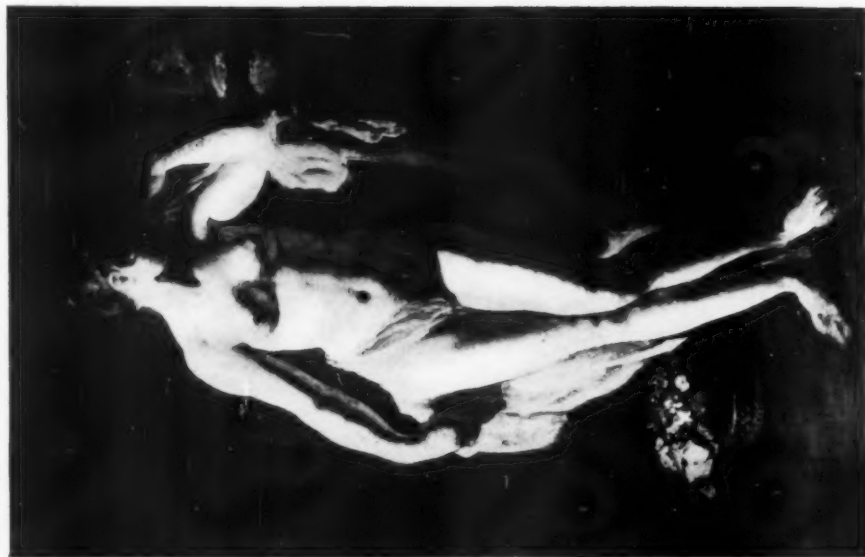


FLUTED CUP
Triangle mark under glaze

FLUTED and COLOURED SHELL SWEETMEAT
DISH. Triangle mark under glaze

SILVER PATTERN CREAM
JUG. Triangle period

Two recent purchases made for the Tate Gallery by the National
Art-Collections Fund



ETTY (William), 1787-1849

NUDE. Full-length female figure against a red curtain. A basket of flowers on the floor; a column to the right, on the pediment of which the figure leans; white drapery.

Canvas, 40½ ins. by 26 ins.



FUSELI (Henry), 1741-1825

PRISON SCENE. A central seated figure in close-fitting brown tunic and grey hose, clasped and clasped by a kneeling woman in white (*to the right*) is about to strike with a sword a cloaked man on the floor (*to the left*) who raises a chained arm in de erce. (*Above*). A cluster of visionary heads peer out of the darkness; (*on the right*) a chained arm thrusts from behind a curtain. Central light and dark ground.

Canvas, 39½ ins. by 49½ ins.

STAINED GLASS

A NOTE ON THE SIGNATURES OF MODERN ENGLISH CRAFTSMEN

BY H. T. KIRBY

TO sign a stained-glass window is no new departure. John Thornton, the Coventry craftsman, both signed and dated his work at York Minster, whilst "Thomas of Oxford"—the glass painter for Wykeham's College at Winchester—went one better, and added a self-portrait. Others have used devices varying from monograms to symbols of different kinds, and Drake's "History of English Glass Painting" chronicles many emblems appropriated by Swiss masters. No effort, however, seems to have been made to record such "signatures" on behalf of English artists, and the following slight study is offered as a tentative effort to repair the omission.

Perhaps the first of what might be called the modern school (though the term is admittedly not precise) to sign his work was the late Charles Eamer Kempe, who did so much to breathe new life into an art which had, to a great extent, lost both vitality and beauty. Kempe, intended for the Church, gave this up on account of a stammer, and instead devoted his energies to glass. Of an old Sussex family, he was entitled to bear arms, and it was for this reason that he used the wheat-sheaf (heraldically the "garb") as his normal signature. This sheaf is actually borrowed from the family coat, which included three "garbs" as charges. Incidentally, the full arms are often used, but as they are nearly always skied in a tracery light, they may pass unnoticed. A good pair of glasses will often detect the shield, of which the blazon is: Gules three garbs or within a border engrailed of the last charged with eight pomeis. The specimen reproduced is taken from the Kempe memorial in Chichester Cathedral.

Kempe glass has a coolness of colour which is attractive—a particular olive green will frequently be noticed in the tonal scheme—and the drawing is always good, though it must be admitted the faces often lack variety. Backgrounds are Düreresque in character, and the angels invariably have wings composed of peacock feathers. Excellent examples of his work can be seen in the church of St. Alphege, Solihull, the west window of which displays a fine "Jesse Tree"; in the little church of Barby, Northants, and many others. When the business was taken over by his cousin, W. E. Tower, the sheaf was still used, but a small "tower" was superimposed upon it. The later work of the firm is thus easily identified. The parish church of Atherstone, Warwickshire, and the church of Lillington, Leamington Spa, display all three varieties of the Kempe signatures, i.e., the single sheaf, the full arms, and the sheaf plus the tower.

Geoffrey Webb, of East Grinstead, whose work is very well known, uses the device of the middle ages—a punning rebus—and indicates his authorship by a spider's "web." This form of signature is perhaps the most attractive of all types, since—apart from being pleasing in itself—it fixes the name of the craftsman firmly in the mind. Added to the design are the date and the initials. Excellent work by Webb can be seen at Holy Trinity Church, Coventry; Holy Trinity, Rugby; and the delightful "Alice" window at Daresbury, in



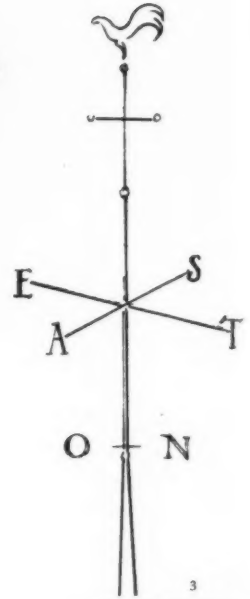
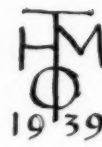
THE ARMS OF CHARLES EAMER KEMPE
From the Memorial in Chichester Cathedral

Cheshire. Christopher Webb, brother of Geoffrey, prefers to play on his Christian name, and for his symbol has adopted the figure of St. Christopher with the Christ Child.

The late H. W. Bryans work is known by the "hound courant sable" generally placed at the foot of his windows adjacent to the inscription, of which it usually forms a part. Bryans was a pupil of Kempe and never really developed a style of his own; neither was his output large. Minchinhampton, Glos., Leamington Spa (Parish Church) and Lichfield Cathedral are good examples to study.

From beast to bird is a not unnatural transition, and Miss Salusbury (a pupil of the late Prof. Whall), who works from a studio at St. Agnes, Cornwall, uses a peacock "in its pride" for her mark. Good examples are to be seen in the Warwickshire church of Honiley, and at Knowle in the same county. Leicestershire, too, contains many typical specimens of her art. Nor is the humble insect neglected, since Miss E. F. Brickdale uses a bumble-bee, drawn on a diamond-shaped quarry. Her

APOLLO



abt 1914

1919-1938

1. Christopher Webb of St. Albans
2. H. M. Bryans "Sable hound courant"
3. Hugh Easton



4. Martin Travers
5. Miss Salusbury's "Peacock in its Pride"
6. Paul Woodroffe "A Spray of Sweet Woodruff"



7. J. Powell and Sons "Whitefriar"
8. Geoffrey Webb
9. Miss E. F. Brickdale



initials are generally added. Miss Brickdale's work can be examined in Bristol (St. Monica's Home and All Saints, Clifton), in Sussex, Somerset, Bucks, and other counties.

A very delightful fancy is that of Paul Woodroffe, a Gloucestershire craftsman, who signs with a spray of "sweet woodruff." Designs by this artist—for windows in Leicester Infirmary and Edith Westland Church, Rutland—were on view at the Chipping Campden Exhibition of Cotswold Art about two years ago. J. E. Nuttgens, who also had cartoons at the same exhibition, does not—so far as can be ascertained—use any special means of identification. J. N. Comper is also addicted to the flower "motif," since his windows generally display a "wild strawberry" spray. St. Mary's Church, Wellingborough (where the ashes of Mrs. Comper repose) contains a splendid range of work by this artist, and there is a good window—with a portrait face—at the Parish Church, Kettering. The typical spray can be picked out in both places.

Reginald Bell rarely signs his glass, but there are exceptions. These may be sought in the fine series of windows in St. Mary's Hall, Coventry, where close scrutiny will show a small bird with a "bell" in its beak, and in the south transept of Salisbury Cathedral. As regards the original firm of Clayton and Bell, the information supplied is that neither of the partners signed their work.

One of the best known glass painters of to-day is undoubtedly Hugh Easton, of Cambridge, and his recent windows in Winchester Cathedral have added to his fame. These, I will be recalled, are regal ones in which both Their Majesties the King and Queen appear. The windows face one another across the wide nave, and—apart from a rather puzzling lack of balance in that on the south side—are singularly attractive. Easton's rebus is that of a weather-cock with certain letters of his name incorporated. In some varieties only the letters "E" and "ON" appear, but in others (as in the example shown) all the letters are used. *Country Life*, some time ago, contained illustrations of Easton's work in a Gloucestershire manor house. This took the form of a "Juxon" window. Naturally, the Unhappy Monarch figured in several of the designs, and the theme was the close friendship between the king and the cleric. Places as far apart as Warwick (St. Nicholas) and Brighton house work by this competent painter.

Martin Travers uses a monogram with date. Several varieties of this will be encountered, but the illustration will show what to look for. His work can (or could) be seen in many London churches, in Somerset, Yorkshire, Essex, Wilts, Kent and Hampshire. He is also known abroad, for his glass has travelled to Spain, Africa, India and New Zealand. He is Instructor in Stained Glass to the Royal College of Art. The late C. W. Whall is also believed to have used a monogram—at least occasionally—an entwined "C.W." Burford, Gloucester Cathedral and Ettington (Warwicks.) all contain beautiful glass by him.

From the ateliers of Messrs. Powell comes a particularly attractive sign—that of a small "whitefriar." This little figure has a definite history, since its origin was the old Whitefriars Monastery which previously occupied the site of the "Whitefriar Glass Works." Few firms have a more lengthy or honourable descent than this famous

house. The hooded man is so ubiquitous that no difficulty will be experienced in tracking him down.

By no means do all craftsmen sign their work, and of those who do not identify themselves thus must be mentioned Harry Grylls, successor to the old-established firm of Burlison and Grylls. To be fair, his work is so strongly individual that no signature is needed—to those with eyes to see—but to examine his work at close quarters a visit should be paid to St. Alphege, Solihull (which has already been mentioned), where a charming "St. Thomas of Canterbury" can be studied in the crypt chapel. The face, we have been informed, is from an actual portrait. A. K. Nicholson usually signed his windows and the cathedral tourist will come across his work at St. Paul's, Lincoln, Wells, Worcester, Chester, Carlisle and Norwich—to mention but a few, whilst his hand will also be detected in humbler buildings. A peculiarity of his style is the liberal use of descriptive flying scrolls and both rays and rainbow.

Caroline Townshend and Joan Howson, who work in combination, frequently include a "seagull" as their mark (though it is as often omitted). St. Alphege, Solihull—already twice mentioned—contains examples of their technique. Henry Holiday did not sign, nor—so far as a limited examination can show—did the Burne-Jones-Morris combination. Ford Maddox Brown's windows in the church of St. Editha at Tamworth (the only one encountered) are high up in the clerestory, a particularly bad position, unfair to the artist as to the sightseer. The work seems to have charm, but adequate scrutiny is impossible and the question of signature cannot be determined.

Reminiscent of more modern times is the device of the Smethwick designer, Thomas William Camm. This—of the punning order—takes the form of a mechanical "cam."

These stray notes have left many names untouched, but war-time space is very limited. A further survey may be possible at some future date, for although these "signatures" may not assume great importance to-day, the time will come when they will be as eagerly chronicled as the marks of good Master Thornton at York, or that of the humble, kneeling figure of the Winchester glass painter.

LOUIS DAVIS

Louis Davis, who died at his house, Ewelme Cottage, Pinner, on September 25 last, ranks amongst the finest artists in the stained glass which has been done in our time in the beauty and technique of his work.

Among the most famous of his windows are, Dunblane Cathedral; St. Anselm's Church, Pinner; Colmonel Church, Ayrshire; Paisley Abbey; Cheltenham College Chapel; East Woodhay Church; Edinburgh Castle (Thistle Chapel); Stockholm (English Church, Crown Princess Memorial); St. Peter's Church, St. Albans; Christchurch, Derby; St. Peter's Church, Broadstairs; Great Gaddesden; Row Parish Church, Nr. Dumbarton; Ludlow Parish Church; St. Matthew's Church, Surbiton.

His charming manners and the sane simplicity of his outlook on life brought him many friends, amongst whom he will be long remembered, and the beauty of his stained glass will be appreciated so long as it continues to exist.

ANGELICA KAUFFMANN

BY G. BERNARD HUGHES

ANGELICA KAUFFMANN was the first woman artist to whom the world accorded fame and recognition. She became renowned, and remains noteworthy to-day, for the unusual romantic interest introduced in her work; and when one reads the story of her life, this is not surprising.

Born in the medieval Swiss village of Chur, on the 30th October, 1741, in an age when woman's place was most decidedly the home—whether the home revolved around the drawing-room or the kitchen—this beautiful girl, christened Maria Anne Angelica Catherine, daughter of a poor portrait-painter and ecclesiastical mural decorator, became a famous figure in the world of art and society. She held her own beside such giants as Sir Joshua Reynolds, Romney, and Gainsborough.

The influence she created upon the art of the day was important, and though she cannot be considered by any means a great painter or her pictures noble compositions, she made an indelible mark upon decorative art of that time, for she completely understood the neo-classic taste of her period, and possessed remarkable skill in rendering it with bright, fresh colour.

Technically, her works are inferior to those of most of her contemporaries, but she laid down certain rules of ultra-refinement and delicacy in startling contrast to their more vigorous productions.

Angelica Kauffmann was a beautiful woman who commanded adulation. She had no desire to do strong, powerful work; her aim was to be feminine, and the charm and fascination of her work lay largely in its quality, its softness and tender graciousness. She was not a person of deep emotions, and seldom revealed in her work any of her own soul or personal enthusiasms. Her fame and reputation as a painter have both suffered in recent years. The mood of art has evolved from those "classicalities," as she called them, to XXth-century realism.

From earliest childhood she was precocious. Her Tyrolean father, Johann Josef Kauffmann, taught her all he knew of painting, and when she was but nine years old her earnings were the mainstay of the family fortunes. Already she had painted St. Lucius for the cathedral at Chur, where it still hangs above the altar.

Angelica continued her studies, and copied industriously from the old masters in the galleries where her family found itself, an unusual privilege at a time when women were not supposed to work in the galleries at all. She would have been less than human if her early successes had not gone to her childish head. At the age of eleven she was well launched upon her brilliant career, and could choose her sitters from among the great of the land, dukes and bishops, and famous beauties.

Just when she was in danger of succumbing to that common youthful affliction of being "spoiled," however, she paid a long visit to an uncle, a goatherd of Schwarzenberg. The life she lived there, remote from sophisticated society, established in her a balance and a sense of proportion which stood her in good stead during later years.

When she was fifteen, Angelica's family took her to

Rome, where she was hailed as a youthful prodigy with all the fervour of which Italians are capable. Their enthusiasm was not without reason, for by now, in addition to her other artistic endowments, Angelica was an excellent musician on the clavichord and zither, and could speak four languages. Her talents as a singer were so marked that she found it difficult to choose between an operatic career and the one she finally followed. She commemorated this by composing an allegorical picture showing a young woman allured by Music and Painting.

At sixteen, after the death of her mother, she assisted her father in the decoration of a church in his native village of Schwarzenberg. Once more in Rome, she is described as an "exceedingly beautiful girl with a face of extraordinary sweetness and sensibility." In her countless self-portraits and in those by others, she is portrayed as really good-looking, with large soulful eyes and small regular features.

It was in Rome that she met the celebrated Winckelmann, the German art critic and authority on Greek and Roman antiquity. Through him she laid the foundation of her success as a decorative artist. With his unusual knowledge of classical mythology, he turned Angelica's attention to classical and allegorical compositions. Thus she was drawn into the tide of popular taste. Later, this phase of her work was found to be admirably suited to interior decoration. With Winckelmann she kept up a steady correspondence as long as he lived, and learned from him practically all the knowledge of classical mythology that stood her in such good stead through the years.

During 1766, in Venice, Angelica attracted the attention of Lady Wentworth, wife of the English Ambassador, who was impressed with the artist's genius, and offered to introduce her to London, then famed in Italy as a city liberal to artists. Angelica met with an enthusiastic reception in England. She shared with hoops of extra magnitude, toupees of superabundant floweriness, shoe heels of vividest scarlet, and china monsters of superlative ugliness, the privilege of being the fashion. Before long she became rich. When she first arrived she stayed in apartments at Suffolk Street, Charing Cross, paying two guineas a week, but shortly she had sufficient work in hand to enable her to move to a large house in Golden Square, where she received her first important sitters. Soon she was received at Court and given a Royal commission to paint Princess Augusta of Brunswick (elder sister of George III) and her infant son, Prince Charles. The portrait made a sensation. The Princess of Wales, mother of the King, came to Golden Square, and from that moment Angelica was overwhelmed with Royal and fashionable sitters.

Colour-prints of real intrinsic beauty from paintings and designs by Angelica Kauffmann were soon in great demand. They were engraved with great skill by William Wynne Ryland, engraver to the King at a salary of £200 a year, and who eventually died on the scaffold for forgery.

When the Royal Academy was founded in 1768 Angelica became one of the original members through the

ANGELICA KAUFFMANN



SELF PORTRAIT

(Unknown Ownership)



LIEUT.-GEN. JAMES CUNNINGHAME

Courtesy of M. Knoedler & Co., Inc., London and New York



VENUS AND CUPID

Courtesy of Vickers Bros., Old Bond Street



THE VISCOUNTESS MIDDLETON

Courtesy M. Knoedler & Co., Inc., London and New York

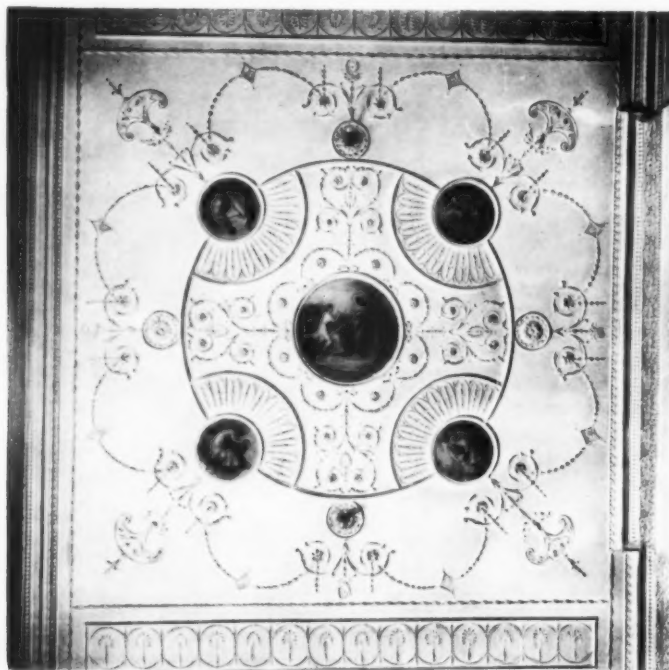
good offices of her friend, Sir Joshua Reynolds, who was in many ways instrumental to her success.

Angelica had not been in this country long, however, when her marriage brought an end to her enjoyment of London society. She was the victim of a cheap adventurer who posed as Count Frederick de Horn, but was actually the Count's valet. The appearance in London of the real Count disclosed the fraud, but the painter felt the blow to her pride so severely that she never again appeared in London society, transferring her allegiance to the world of decoration.

When she was forty-one—her husband had died two years earlier—she married Antonio Zucchi, the Venetian

was the most important interior decorator of the time. Sir Joshua Reynolds thought much of her, and provided the encouragement that led to her activity in this direction. She was extremely well adapted for the genre of decoration, and became pre-eminent in this branch of Art. Contemporary memoirs make frequent reference to her being employed in various houses.

Angelica Kauffmann was often engaged by the Brothers Adam to decorate the ceilings of their houses. To the general public she is better known by her achievements in this direction. As a rule she prepared her designs on paper or canvas. They were then placed in their proper position on the wall or ceiling. This was considerably



CEILING at 20 St. James's Square (now occupied by The Distillers Co.)

artist who had come to London to work for the Brothers Adam. Zucchi, an Associate of the Academy, was an ideal husband for one of her temperament.

The classical ideal in decoration took such a grip on the art of England that other Italian artists and craftsmen soon followed Angelica, and many interiors of that period owe their fascination to the exquisite panel paintings of Kauffmann, Ciprian, and Zucchi, the three principal decorators, who wholeheartedly entered into the spirit of the Adam style.

Her fashionably Grecian figures were neither too heavy nor too light, and while she pleased the aristocratic world, she also pleased the middle classes by sharing their puritanical prejudices against the nude. In those subjects from the Bible or the classics she was able to impose upon her rendering a refinement and delicacy to which the public completely succumbed.

Next to Sir William Chambers—who had been to China and introduced chinoiserie to the astonished Londoners, and was now the King's architect—Angelica

simpler for a woman and apparently just as successful as applying them direct from the scaffolding.

Seldom did she sign her ceilings, although she has done so in the medallions of the drawing-room ceiling at Chandos House. The colours are still remarkably fresh and brilliant.

One of the finest mansions she decorated was 20, St. James's Square, built for Sir Watkin Williams Wynn. This house was the home of H.M. the Queen. The ceiling of the dining-room, built originally for a music room, and a small room on the ground floor, are Kauffmann's work. The paintings in the dining-room, actually painted on foolscap paper, are her favourite classical subjects; the centre medallion representing the story of "Alexander resigning his mistress, Campaspe, to Apelles." The smaller ovals surrounding it represent the fine arts.

In 1781 Angelica was engaged as mural decorator at Portman House, then known as Montagu House. Mr. Beresford Chancellor remarks that the reception-room

ANGELICA KAUFFMANN

"is decorated, if anything, more elaborately than the other apartments, and here evidence of Kauffmann is peculiarly observable: six pictures, originally intended as decorations over doors, being from her brush. The subjects are taken from Shakespeare's plays, and one of them, that of 'Cordelia's dead body on the bier,' is of great merit; although it is really unfair to judge these works as pictures at all, when they are merely intended as mural decorations."

Among the half-hundred of London's richest houses which Kauffmann helped to decorate, many others still remain, including Derby House, 39 Berkeley Square, 12 Grosvenor Square, and 106 Piccadilly, formerly the Earl of Coventry's house. This was one of the first decorative undertakings by the artist after her arrival in London.

At Harewood House, completed by Robert Adam, she decorated the music-room ceiling and painted plaques in three other rooms. Marat, the revolutionary, was a friend of Angelica Kauffmann, and visited her while she was at work here. Her four paintings on the vestibule ceiling of Burlington House, representing Genius, Design, Composition, and Painting, are "graceful in composition, rich in colour, and are the best things of the kind produced by a woman in this country." She received £100 for this work.

In the Royal Academy library there is an MS. in Angelica Kauffmann's handwriting, giving an account of her pictures from the time she finally left England for Italy in 1781, shortly after her marriage to Zucchi, until her death in 1807. The MS. gives details concerning size, description, cost, and tells how payment was made by those who commissioned her work.

In Rome Angelica met Goethe, who was getting over one of his frequent attachments, and was prepared to console himself with another. He was much younger than Angelica, and very stimulating and attractive to her.

While the friendship remained entirely platonic, it was a fervent one not unmixed with the sentimentality characteristic of the times. Goethe dedicated *Egmont* to her, and she designed the frontispiece of the first edition.

Fifteen years later Zucchi died, and at the same time the French attack upon Italy caused a diminution of commissions. This made her last years very difficult indeed, although friends rallied about her.

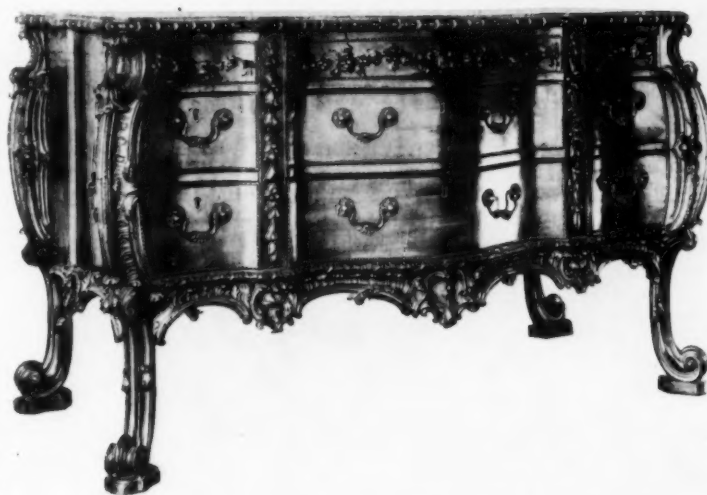
When Angelica Kauffmann died she was honoured by a splendid funeral under the direction of Canova. The entire Academy of St. Luke, with numerous ecclesiastics and virtuosi, followed to her tomb in the Church of St. Andrea della Fratti, and, as at the burial of Raphael, two of her best paintings were carried in the procession.



The Philadelphia Museum of Art has recently made the two notable additions here illustrated to its collections of the decorative arts.

The magnificent Chippendale commode comes from the Hearst collection and formerly was in the collection of the Marquis Townshend at Raynham House, where it was referred to in an inventory of 1757. The commode later was sold at Sotheby's, London, June 24, 1921, Lot 40, and subsequently in the collection of Colonel H. H. Mulliner sold at Christie's, London, July 10, 1924, Lot 84.

The Palissy plate was purchased at the Rothschild-Lambert sale held at the Parke-Bernet Galleries, March 7, 1941. It is executed after a design in pewter by François Briot and probably dates from about 1590. Another example, with slightly different colouring, is in the Louvre. This particular plate was shown in Paris in 1900 in the Exposition Retrospective as No. 926.



Photographs Courtesy Philadelphia Museum of Art

BAXTER FAKES AND FORGERIES

BY JOSEPH H. RYLATT, F.R.S.A.

SOME of the imitations and copies of works of art are done innocently with no intention to mislead, others with the definite purpose of deception. On their first appearance some skilful forgeries have deceived experts, but they do not remain long undetected; others are so crude that even an amateur looks upon them with suspicion. As a rule, forgeries and fakes have a very short life; they appear on the market and quickly disappear; others, such as reproductions of Wheatley's celebrated Cries of London, appear to go on for ever.

This article, from a talk given to the National Picture Print Society, deals with prints in colours, or hand-coloured examples done with the intention of deception to be "passed off" as genuine colour prints by George Baxter.

In the course of many years, thousands of Baxter colour prints have passed through my hands, and I group the methods of imitation under the following headings:

I. Genuine Baxter prints on forged mounts; II. Le Blond-Baxter prints on forged mounts; III. Three-colour process prints; IV. Hand-coloured pulls; V. Genuine prints by George Baxter's licensees on forged mounts; VI. Lithographs and chromolithographs on forged mounts; VII. Genuine Baxter prints on thinned mounts, book illustrations, hand-coloured.

I would advise collectors to study the fine collections in the British Museum, Victoria and Albert Museum, and the Brighton and Maidstone Museums; there collectors in normal times will be able at their leisure to examine practically all the known examples of George Baxter's work.

It is doubtful to my mind if any printer to-day would produce a "Baxter print" of the quality of that produced by George Baxter. During his lifetime Baxter granted licences to work his process, together with instructions, and with, as in some known instances, the assistance of his own apprentices; of these licensees, who each had their own individuality which can be recognized in their work, only one, Abraham Le Blond, came near to George Baxter. The fine examples of Le Blond's work, known as "finished Le Blond Baxters," show but very slight difference to those same subjects printed by George Baxter. A pleasant time can be spent in comparing them, especially if the two productions are uniformly masked, to cover the easily identifiable plate lettering.

I. Genuine Baxter prints on forged mounts

This is by far the most difficult method of deception with which the amateur collector is faced. These prints, also the genuine prints on thinned mounts, made their first appearance about twenty years ago, when prints on stamped mounts were realizing about double the amount of a like print on a plain mount, or an unmounted example. Prints placed on these forged mounts were generally very fine specimens, a fact which caught the unwary. The mounts are of very white colour, and the texture of the board soft and thick compared with the genuine article. The embossed stamp and title slip stand

out very sharply sometimes from a genuine Baxter die with a forged title slip, and others, with forged die and forged title slip.

"The Hop Garden" and "Harvest Time" are the principal subjects chosen by the faker.

Another fraud in this section are pocket book prints, mounted upon paper of a similar colour to that used by George Baxter for his prints, now known as "blue line mounts." In this case the "blue line" has been drawn round the print by means of a pen and blue ink, and sometimes, no doubt as a variation, with a red line. After one has examined a genuine "blue line mount" this imitation is apparent.

An example is the needle box print by George Baxter entitled "A View in Madeira," sometimes mounted on a forged mount to be passed off as the larger pocket book variety, which is rare, and was never issued upon a stamped mount.

II. Le Blond-Baxter prints on forged mounts

These prints are more easily identified because Le Blond, before printing from the plates he had purchased from George Baxter, removed all Baxter's lettering from the body of the plate and engraved his own, "Le Blond & Co., London," and sometimes added below "Elliott & Co., Boston, U.S.A." As this lettering, except for a few subjects, appears at the bottom of the subject, the faker cut the signatures off the prints, thus reducing the height; the few prints ("Little Red Riding Hood," for example), where Le Blond's signatures are engraved higher up on the plate, have the signatures erased from the print; the erasure can be seen by the naked eye, even if painted over, as was sometimes the case. If one measures the height of these prints, the measurement will, of course, differ from that of a Baxter print of the same subject.

As collectors learned more about Baxter prints, the absence of G. Baxter's lettering upon Le Blond prints, to be passed off as genuine Baxters, was questioned, so the faker filled the gap on the following prints: "The Cornfield," "So Nasty," "See Saw," "Daughter of the Regiment," "Returning from Prayer," and "Belle of the Village," by removing Le Blond's name from the plate and engraving lettering similar to that on the Baxter print. Although cleverly done it is usually of different type, and in a different place upon the plate to Baxter's, or by the use of an ordinary metal stamp made up of movable type printed across the corner of the print. The favourite date used was October 7, 1854, the date of publication of the "Belle of the Village."

It should be borne in mind that, apart from the finished Le Blond Baxters, to which I have already referred, the prints under review were produced by Le Blond when the competition of chromolithography made it necessary for him to produce a cheaper article. This he did by using fewer colour blocks in endeavouring to obtain maximum results. The difference in these two grades of Le Blond's work can best be appreciated by comparison.

BAXTER FAKES AND FORGERIES



Genuine BELLE OF THE VILLAGE with LE BLOND plate lettering



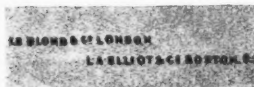
False BELLE OF THE VILLAGE, reproduced from a chromolithograph of Mrs. Siddons, with false plate lettering



DUKE OF WELLINGTON with false lettering on cloak



Genuine BAXTER plate lettering



Genuine LE BLOND plate lettering



THE LAUNCH OF THE TRAFALGAR
Genuine BAXTER

III. *Three-colour process prints*

These forgeries are done by photographic process, and are easy to detect with the aid of a power glass. The screen used in the process shows in the background of the print a form of dots varying in size from fine to coarse extending trellis-wise across the whole of the subject.

Baxter's key plates were engraved in aquatint and line, and occasionally a little stipple. In the later pocket book prints, the use of the etcher's "roulette wheel" is very marked.

IV. *Hand-coloured pulls from :*

(a) Baxter's plates ; (b) Baxter's plates printed by Le Blond ; (c) Baxter's plates printed by Mockler (generally called Mockler prints).

The pulls or prints from the key plates in one colour are wholly hand-coloured. The brush marks can be seen with the aid of a power glass, or prints can be tested with the corner of a handkerchief dipped in water. Some of the fakes will be found with a glossy surface, done with the white of an egg, and appear like a badly varnished print.

Before Le Blond sold his plates and blocks to Mr. Mockler he erased all his plate lettering, and no lettering will be found on the body of the plate of any prints re-issued by Mr. Mockler.

V. *Licensee prints on forged Baxter mounts by Kronheim & Co., J. Mansell, needlebox prints by Le Blond.*

The prints under this heading are genuine prints by the licensees named, but are placed on forged stamped mounts, similar to those of section III, except some which have larger embossed seals.

VI. *Chromolithographs and lithographs*

Here the faker hopes to catch the unwary with an unrecorded Baxter print. All the prints in this section are not copies of Baxter subjects, but prints which appear to agree with the title embossed on the mounts are chiefly chromolithographs. Some lithographs are hand-coloured, and mostly bear metal stamped "plate lettering."

VII. *Baxter prints on thinned mounts*

The faker here turns one genuine mount into three or four by soaking off the print and stripping the mount into three or four layers. They were then dried and pressed, and prints to correspond with the title pasted on the mount. These can be detected by the thinness of the mount, the rough appearance of the embossed stamp and title slip, and if the mount has been rebaked, the impression of the seal is absent on the reverse.

Book illustrations, hand-coloured

These are plain book illustrations, wholly hand-coloured, and can be tested the same way as the prints in section IV. These are not pulls from the plates, but a plain illustration removed from a contemporary edition of a book.

In several instances I have discovered books that in the earlier editions had an illustration in oil colours by George Baxter, and the fact noted in the publisher's foreword. However, in some later editions the oil colour

print does not appear. Whether the prints had been sold separately or the supply of prints in colours was not enough to meet the demand, thus necessitating other means to replace the illustration, I do not know, for I have found instead of the original illustration the following: (a) a plain print from George Baxter's plate; (b) a coloured or chromolithographic copy; (c) an oil colour print not by George Baxter, and some examples are:

"Wesleyan Juvenile Offering," 1826, containing "Waingaroa Mission Station," by George Baxter. Later issues have a crude rendering of the same station by Bannister, or a coloured lithograph by A. la Riviere.

"End of Time," in "The Perennial," 1835. In the later issues the Baxter print is replaced by a plain or hand-coloured lithograph slightly larger than Baxter's oil colour print.

"Gathering Apples," in "Sights of All Seasons," 1844, and "Shells and their Inmates," 1841. In the later issues of each will be found a replica of Baxter's print by Kronheim & Co. These are a few of several instances, and collectors should therefore carefully examine specimens to see that the illustrations are by George Baxter.

There are two important books which attracted the faker, Mary Elliott's "Tales for Boys" and "Tales for Girls," both published in 1836. The former has as a frontispiece "Boy Throwing Stone at Ducks," and in the latter "Girls Outside the Gates of a Mansion" also appears in Mary Elliott's "Rural Employment," 1836. Some later issues contain plain prints.

About twenty years ago very clever imitations of these prints appeared on the market, and were speedily snapped up by both dealers and collectors until, as has always been the case of fakes, too many changed hands in a short space of time. This gave the possessors of the "finds" doubts as to why so many had "snapped up bargains," and made them wonder whether their prints were genuine.

I have seen only a few of these fakes, and I have not yet definitely decided to my own satisfaction to which classes of fraud they belonged. I give below the methods and my reason for withholding the decisions.

(a) A plain illustration cleverly coloured. I have only seen one of each subject. They are rarer prints in black than printed in colours.

(b) By a very expensive French process in imitation of an aquatint printed in colours which would require a large sale to recompense the outlay than I have record of.

(c) A fine collotype reproduction. This also is an expensive undertaking.

(d) A new photographic process plate. In this case I should have expected to have seen a considerable number of these examples during the past fifteen to twenty years.

I have since had an opportunity to compare one of the varieties of fakes of "Girls Outside the Gates of a Mansion" with a fine original complete in book.

The fake is printed on hard yellowish paper, from the original plate, which had been "touched-up," hand-coloured, and the print glazed, probably with the white of an egg, which gives the hand-colouring a hard appearance. The original is printed in oil colours upon soft white paper; it is unglazed, and of soft colouring.

EXHIBITIONS

EXHIBITIONS

THE LEICESTER GALLERIES: Etchings and Engravings by Walter Richard Sickert; Modern Paintings; Paintings and Water-colours by Frances Hodgkins.

For years and years Sickert's name has shone brilliantly as a star in our national universe, if such a contradiction in terms can be tolerated for the sake of a fact that it is intended to convey; the fact, namely, that those who knew anything about the condition of contemporary art have thought him a star of almost French magnitude. Hitherto his success has been a *succès d'estime*, seeing that French, or, shall we say, Parisian, artists of less significance could command higher prices; well, no; one should perhaps qualify this and say their pictures could command them. Now, at last, Sickert seems to have come into his own; he has established his reputation as that of a master whom artists revere and the public can appreciate. Most of his work, despite his beginnings under Whistler's influence, have had this dual quality: the public was attracted by the title, if not always by the subject-matter, the artist by the quality or qualities of the works. I have not checked it up, but I believe as the Whistlerian Walter Sickert, became first Sickert, *tout court*, then Richard—then *Walter Richard*, so the emphases in his pictures and prints changed. Nevertheless, he has always been an Impressionist. I think that the plate called "The Handicap" in this show may be regarded as a summary of his qualities as a print maker. It is impressionistic, that is, full of atmosphere, but without the calligraphic line of the orthodox etcher or engraver; and it has a subject-interest of French piquancy. No art lover, no artist who can spare the time should miss the opportunity of enjoying a show covering nearly sixty years of an artist's life, an artist who has never once confused art with literature and still preserved a balance between subject-matter and execution.

Frances Hodgkins, now also one of the veterans of modern painting, shares with Sickert the distinction of having consistently preserved her independence of vision. She was the first, and is still, I think, the strongest woman artist of the British School. She differs profoundly from Sickert in that she sees in Nature, that is to say in men, women, their things and their environment, only elements wherewith to build up the pattern of an aesthetic emotion. It is because she scorns simple reactions to things seen, and presents them only after a process of digestion, that her very individual art will of necessity appeal only to those artists and that section of the public which likes the process. Others are likely to underrate what they do not understand.

Variety is the keynote of the "Modern Paintings," which include painters so different as Sir William Nicholson, Modigliani, G. S. Lowry, and William Roberts.

THE LONDON GROUP

The London Group's Annual Exhibition is being held this year at the Leger Galleries for a month, commencing October 22. It is the third Special War-time Show, and will include, as always, a great variety of works that will no doubt meet the varied tastes of most art lovers.

REDFERN GALLERIES

An exhibition of recent paintings by Thomas Carr is being held at the Redfern Galleries from October 30 to November 22.

CIVIL DEFENCE ARTISTS

The first exhibition of the works of Civil Defence artists being held at 92, New Bond Street, includes a large and varied number of the first-class, and we are not surprised to learn that many of the pictures on exhibition have already been sold. All are so really good that we consider it invidious to mention any particular one, though if we had more space available we should name many.

BOOK REVIEWS

ARTIST QUARTER. Reminiscences of Montmartre and Montparnasse in the first two decades of the Twentieth Century. By CHARLES DOUGLAS. (Faber & Faber, Ltd.) 18s. net.

The history of art is full of instances of artists who, highly esteemed during their lifetime and immediately after, suffered a diminution of repute, even total eclipse, in a later age; and so one cannot help wondering whether in the eyes of a new "post-war" generation the heroes and heroines of Mr. Charles Douglas's "Artist Quarter" will retain the interest their lives and works have for us, or had, at least, until September 1939. The book, written round the career of Modigliani, deals with the life of Montmartre and Montparnasse between 1904 and 1920. It is in the main a story of drink, drugs, debauch, and degradation, regarded, however, as the *sine qua non* of artistic achievement. It concerns mainly artists who, whatever their race and nationality, were not Frenchmen, and whose reputation was made for them by writers and dealers. Lacking this support, the artists would have perished without a reputation; with it they still perished, unwept perhaps, but much honoured and much sung. Mr. Douglas's chief *dramatis personae*, Modigliani, Pascin, Soutine, Utrillo, present, indeed, a difficult problem, on which, however, the author only touches *en passant*. He seems hardly to question that their mode of life fostered their genius, much perhaps as dung fosters vegetation. That these men possessed genius of a kind is unquestionable: the works they left behind—though Utrillo is, I believe, still alive—are of infinitely greater interest than the works of perhaps equally talented and possibly even more skilled but less sensitive artists. The problem is whether drink, drugs, and loose living generally heightened their sensibility, or on the contrary so weakened their fibre as to prevent them from becoming Great Masters. On the whole, one supposes that, as T. W. Earp said of Modigliani, they were all only *minor* artists, "but minor in the best sense of the word," and could thus in no circumstances have become major artists. The fantastic vicissitudes of their market prices are, of course, totally irrelevant, except as a sign of their times, times which, one imagines, will never again return.

This is a book which all must read who wish to understand the "background" of the *Ecole de Paris*; but, written with gusto, it will also fascinate those who are attracted by the *vie de Bohème*.

DONATELLO—PHAIDON EDITION. (George Allen & Unwin, London.) 12s. 6d. net.

These Phaidon books continue to be the marvel they have been since they were first started. This Donatello volume, the latest addition to the series, is again of absorbing interest. Owing to the fact that many of the plates are reproductions of details in the size of the originals, or thereabouts, one can study this great sculptor's technique, or, to be more precise, his *techniques*; for not only did these change in the course of his life, but they varied partly in deference to the material, but partly also in accordance with the *site* for which they were designed. On the whole, a naturalist, and, as Professor Goldscheider points out in his preface, an "Impressionist," his naturalistic *stylization* is possibly his most distinguishing quality.

No praise can be too high for this Donatello book, which would need pages for an appreciation that would do it justice.

H. F.

MY UNCLE FRANK. By THOMAS BODKIN. With a frontispiece by Jack B. Yeats. (Robert Hale.) 5s. net.

This small book is a "work of piety," a memorial of Professor Bodkin's "Uncle Frank," Dr. Francis MacMahon, a doctor who practised over a wide district and farmed the land that lay around his Georgian home, Beupark, in County Kildare. It is a charming Victorian period piece, for the scene is laid in the days when passports were unheard of, the rates of exchange unvary-

ing, and the British Army uniform was not the universal khaki. It conveys the impression of exact truth, and the young Tom Bodkin (who had never seen eggs in their nests until he came to Beupark) is able, with his "innocent eye" to record with sharp fidelity the humour of the Irish home, its sport and race-meetings. His uncle, Dr. MacMahon, is certainly partly responsible for the book, for he told his nephew (when recounting the story of the incredible Irish cricket match) "Dammit you ought to put it down in writing. It would make a queer, comical tale some day when you grow older." J.

CATALOGUE NO. 24

It is heartening to receive a catalogue, No. 24, of fine and original etchings and drawings just published by Meatyard, of 32, Museum Street, W.C.1. It includes 674 items, many of great interest, with a large number of illustrations, and we regret that it is not possible to mention some of them, but we must one—a drawing in water-colours of a fleet of British warships and merchantmen by Sir Oswald Brierly.

ARMS ON COPPER COIN, dated 1794.—Arms: Vert on a chevron argent between in chief two miners' shovels in saltire proper and in base a bugle horn of the second, three miners' picks proper. Crest: A windlass proper. These were the Armorial Bearings adopted by the Associated Irish Miners.

SALE NOTES

THE demand for genuine antiques shows no sign of slowing down, and with all the auction rooms reopening this month, it is going to be a busy season.

August 29. Porcelain and furniture, PUTTICK AND SIMPSON: Dresden coffee service, £10 10s.; pair Dresden groups, £9 9s.; set of eighteen old Meissen plates, £42; Dresden cabaret, £12 12s.; Chelsea vase, £12 12s.; pair Bow figures, youth and girl, Ranelagh Singers, £29 8s.; set of four old Delft plates by Pynacker, £19 19s.; set of three Chelsea vases, £26 5s.; pair Chelsea figures, £23 12s.; a Meissen cylindrical tankard, £60 18s.; early Meissen bowl, £19 19s.; pair Sèvres vases, £17 17s.; a Sèvres large vase and cover, £11 11s.; pair large Sèvres ewers, £18 18s.; pair Sèvres sauce tureens, 1766, £18 18s.; pair sauce dishes, K'ang Hsi, £16 16s.; pair vases, K'ang Hsi, 9½ in., £65 2s.; square vase, tapering form, famille verte, K'ang Hsi, £33 12s.; cylindrical caddy and cover, Yung-Cheng, £12 1s. 6d. Large circular dish famille verte, Kang-hsi, 14½ inches, £73 15s.

September 1. The remaining contents of Balls Park, Hertfordshire, on the premises by Christies: The English porcelain was the most interesting part of the remaining portion of this wonderful collection of the late Sir Lionel and Lady Faudel Phillips, consisting of 1,065 items. Pair of Chelsea bottles, the handles as Satyrs' heads, 9½ in., £34; Derby dinner service of 140 pieces, £84; Worcester dessert service, Chamberlain, 30 pieces, £65; Worcester dessert service of 36 pieces, £136; Courtille service, 37 pieces, £33; a Spode dessert, 40 pieces, £55; Worcester dinner, Flight Barr and Barr, 118 pieces, £82; a copy of the Bureau du Roi by Oeben and Riesener, in the Museum du Louvre, £357; the pictures did not appeal apparently to the cognoscenti, only one, previously in the collection of the Duke of Sutherland, "Saint Gregory with the Two Saints," by Giovanni Francesco Bernini, a large work 116 in. by 83 in., realizing £168; a pair of oak torches and oak stool, £79; Regency range of mahogany bookshelves, £33.

September 3. Porcelain and furniture, including items from

the collections of J. M. S. Montefiore and the late Henry Peters, Esq., at WILLIS ROOMS: Chippendale elbow chair, £35; service of finely cut table glass, 164 pieces, £54; Worcester service, Flight Barr and Barr, 73 pieces, £147; pair George II sauce boats, C. Hatfield, 1736, £38.

September 12. Pictures and drawings, CHRISTIES: This included some very interesting and rare drawings and some good pictures: drawings by Peter de Wint, in portfolio and singly, sketch book, £52; another in colour and pencil, £61; view of Gloucester Cathedral, with figures, £231; a view near Christchurch, August, 1847, £262; view at Lowther, 1839, £325; river scene, £378; view of Barden, Yorkshire, £325; coast scene near Ventnor, £157; three fishing boats off the coast, £100; moorland scene, £50; and river scene, £69; two pictures by the same artist, view of Lincoln from the south, and harvesters at lunch with distant view of Newark, £378 and £273; and a drawing of the artist by Hilton, R.A., £84; the following four, the property of Miss Judith E. Wilson, view of Italian town, Belotto, £126; stranded fishing boats at Etaples, Boudin, £126; Dunkerque, Corot, £325; entrance of the Grand Canal, Duardi, £315; drawing of Caub and the castle of Gutenfels on the Rhine, by Turner, £336; and two more by the same, the famous Alnwick Castle, £105, and Le Havre, £152; picture of La Charrue, by Corot, £304, and the "Adoration of the Magi," picture by Lucas van Leyden, £388.

September 24. English and Irish silver, WILLIS ROOMS: the sale included some fine pieces, and good prices were obtained, including a Queen Anne circular-shaped chocolate pot with domed cover, by David Willaume, 1704, and a triangular-shaped stand which fetched £297, which is illustrated; Georgian oblong chased gold snuff box, the lid with a carved female bust, £105; pair George III 13-inch oval-shaped soup tureens, Paul Storr, £126; pair George III ewers, 15 in., Mathew Boulton and John Fothergill, of Birmingham, £125; set of four George IV entrée dishes and covers, J. le Bass and E. Twycross, Dublin, 1822,

A P O L L O

£84; George III plain jug, Richard Williams, Dublin, £62; William III plain top tankard, £128; Commonwealth two-handled cup and cover, circa 1650, AM in monogram, £165; set of four George III pillar candlesticks, 13 in., John Green &



QUEEN ANNE CHOCOLATE POT AND COVER

By David Willaume. £297. Willis Rooms

Co., Sheffield, £82; George III silver tea tray, with coat of arms, £86.

September 30. Old English silver plate, CHRISTIES: This included items from the collections of the late Sir Arthur Evans and Lady Austen Chamberlain: Queen Anne plain coffee pot, by John Read and Daniel Sleamaker, 1702, £124; William and

Mary plain tankard, maker's mark, IC, 1689, £138; Charles II porringer and cover, 5½ in. diam., 1682, maker's mark TL, £155; another porringer of the same reign, 1679, maker's mark TC, £79; and a Charles II tankard, 1677, maker's mark CK, £133; and an Irish plain tankard, Dublin, 1701, maker's mark, IG, £85.

October 3. Fine jewels sold for the Duke of Gloucester's Red Cross and from other sources, at CHRISTIES: Very good prices were obtained, but it is impossible to give as many as we should have wished as space is limited. However, a few will give an idea of the support given to the sale, and the great present demand for fine jewels: the superb pendant cross which was the frontispiece of the catalogue, comprising as it does eleven magnificent single stones, etc., £4,200; diamond collet necklace, composed of fifty-seven graduated diamonds, £850; pair of diamond ear pendants, £225; diamond sautoir, composed of twelve shaped oblong panels connected by diamond circles and larger diamond circle centre, £530; diamond brooch pendant, £760; and, to end this short notice of wonderful jewellery, a diamond bracelet formed of three rectangular plaques connected by diamond links, etc., £1,300.

October 8. Jewellery, CHRISTIES: from various sources, including contributions towards the cost of the war effort, sold by the order of the Lords Commissioners of the Treasury: diamond necklace, including eight circular clusters, etc., £1,200; diamond brooch formed as a knot of riband, pavé with diamonds, £900; wristlet watch, set with diamonds, £200; diamond bracelet, twenty graduated stones with three sapphires, £445; gold stiff bangle, with three bands of graduated diamonds, £630; and, finally, a diamond collet necklace, composed of fifty-three graduated stones, £1,060.

October 9. Porcelain, furniture, and some Persian rugs and carpets, CHRISTIES: Chinese dinner service, enamelled with a European coat of arms, and with a crest, Ch'ien Lung, £294; Davenport dessert service with American views, the President's house from the river, etc., 25 pieces, £110; large Persian carpet, 28 ft. by 14 ft., £163; pair of Sheraton satinwood cabinets, £105; Chippendale mahogany knee-hole writing-table, £294; Persian silk carpet, 10 ft. by 6 ft., £220.

Just when going to press we hear that PUTTICK AND SIMPSON'S Sale of Old English Porcelain on October 17 went wonderfully well, there being very keen competition for the excellent examples brought under the hammer. Prices will be given in our next issue.

BRIGHTON

OLD ENGLISH SILVER & PORCELAINS

We still have a large Stock available
and respectfully solicit enquiries from
our English-speaking friends overseas.

THE SUSSEX GOLDSMITHS' CO. LTD.
13 PAVILION BUILDINGS

NOTICE TO CONTRIBUTORS

The Editor will be glad to receive articles,
accompanied by well-defined photographs, on
any subject interesting to Collectors.

Manuscripts should be sent to

The Editor, APOLLO,
MUNDESLEY-ON-SEA, NORWICH
NORFOLK

Telephone: Mundesley 72

Telephone: BALDOCK 33

Member British Antique Dealers' Association

ARTHUR RANDOLPH

(A. R. BRETT)

Old English Furniture

THE BALDOCK GALLERY

41 HIGH STREET, BALDOCK, HERTS

At home Saturdays, other days by appointment



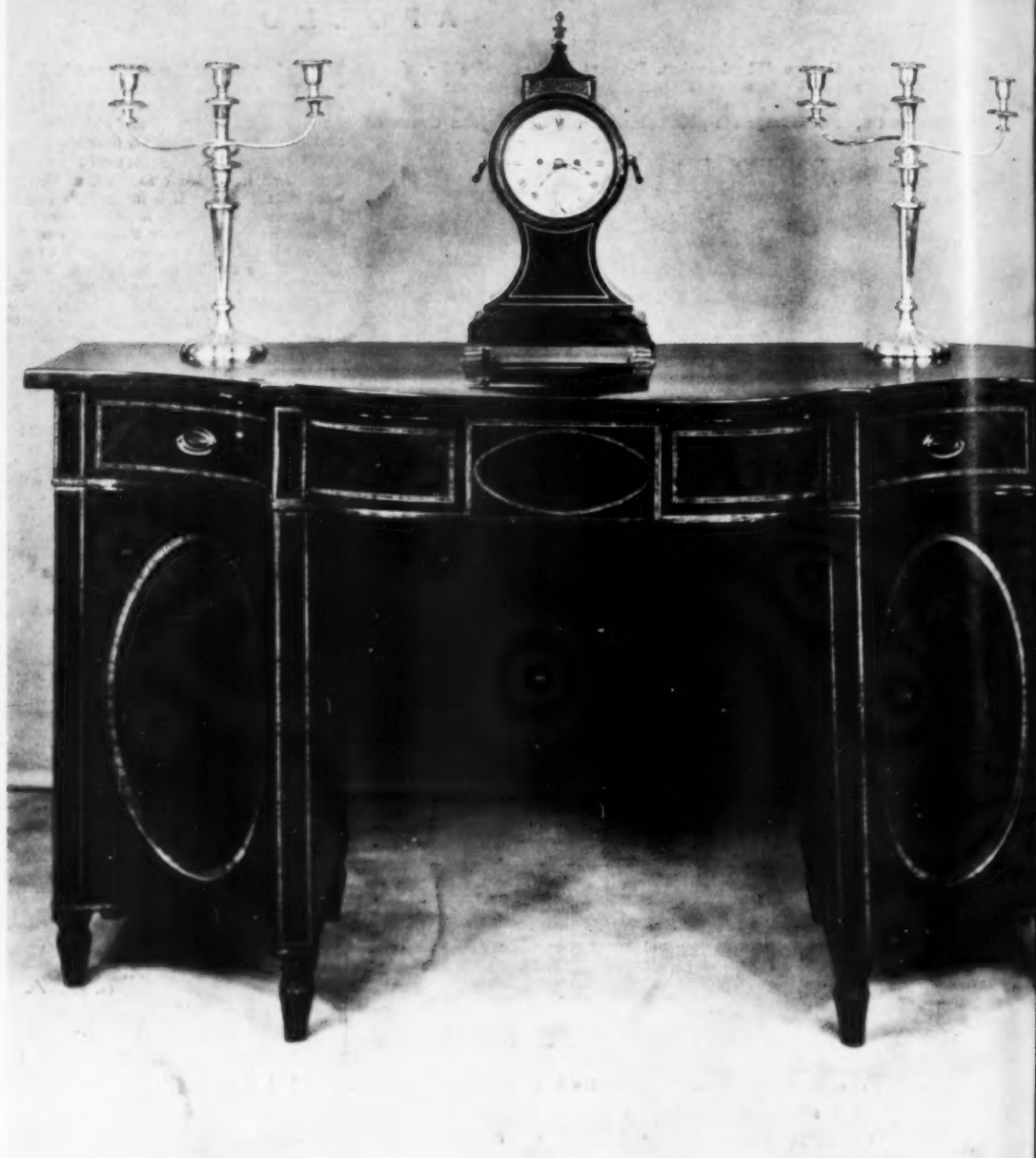
A mahogany two-tier dumb waiter of uncommon type
An unusually small mahogany wine cooler, 12 in. wide



BY APPOINTMENT TO
H.M. QUEEN MARY

*THE FINEST
WORKS
OF ART*

An exceptionally fine Sheraton
inlaid mahogany shaped front
sideboard, 5 ft. 4 in. by 2 ft.
4 in. by 3 ft. high.



FRANK PARTRIDGE & SONS
LTD.

L O N D O N
26, King Street, St. James's, S.W.1

NEW YORK
6, West Fifty-Sixth Street

Printed in Great Britain for the Proprietors and Publishers, APOLLO MAGAZINE, LIMITED, Mundlesy, Nr. Norwich,
by FISHER, KNIGHT & CO., LTD., Gainsborough Press, St. Albans.
Entered as Second Class Matter, May 28th, 1928, at the Post Office at New York, N.Y.